

2011

VISIBLE TRACE A series of selected projects reflecting my graduate school experience, my interest in mark making, typographic collage, and serendipity.

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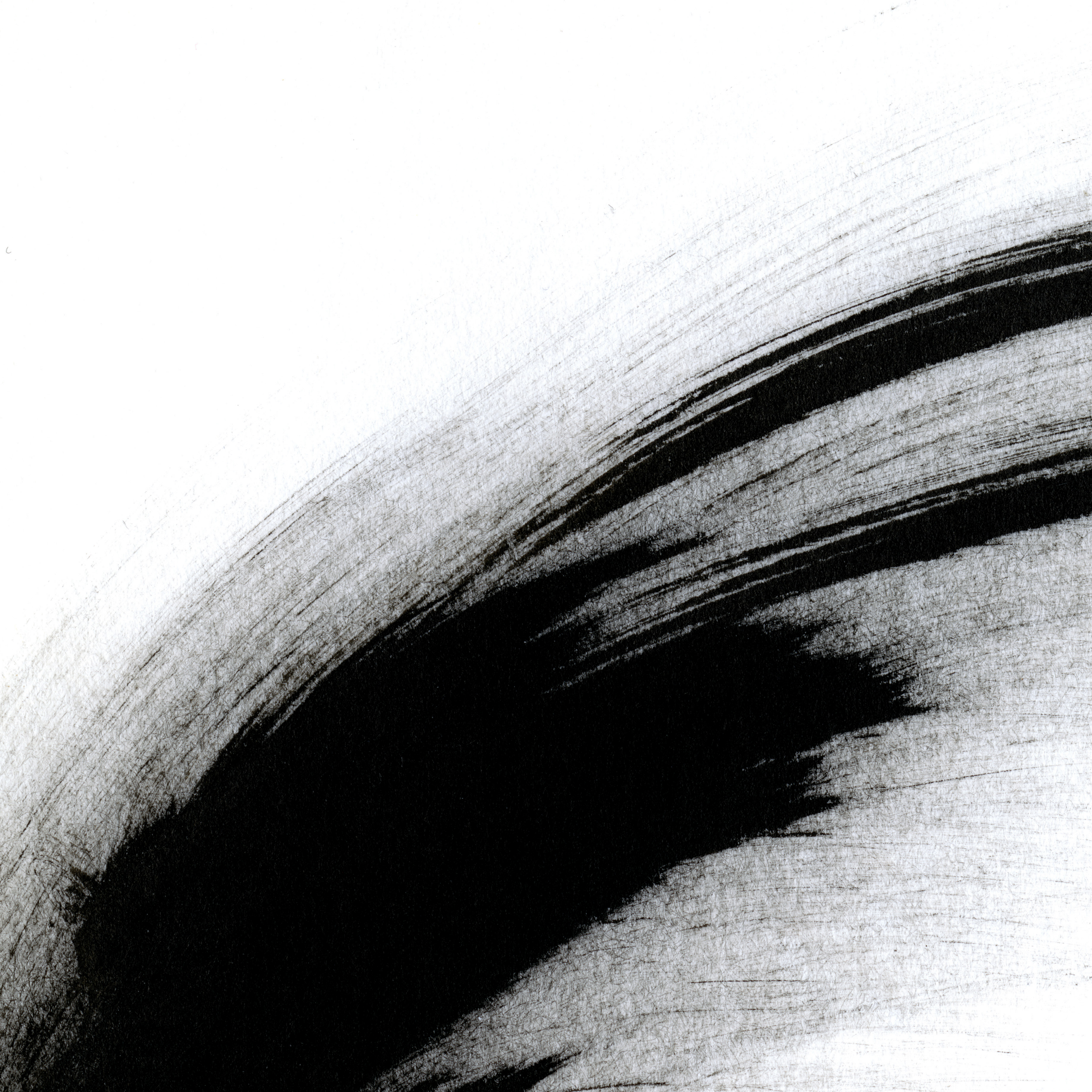
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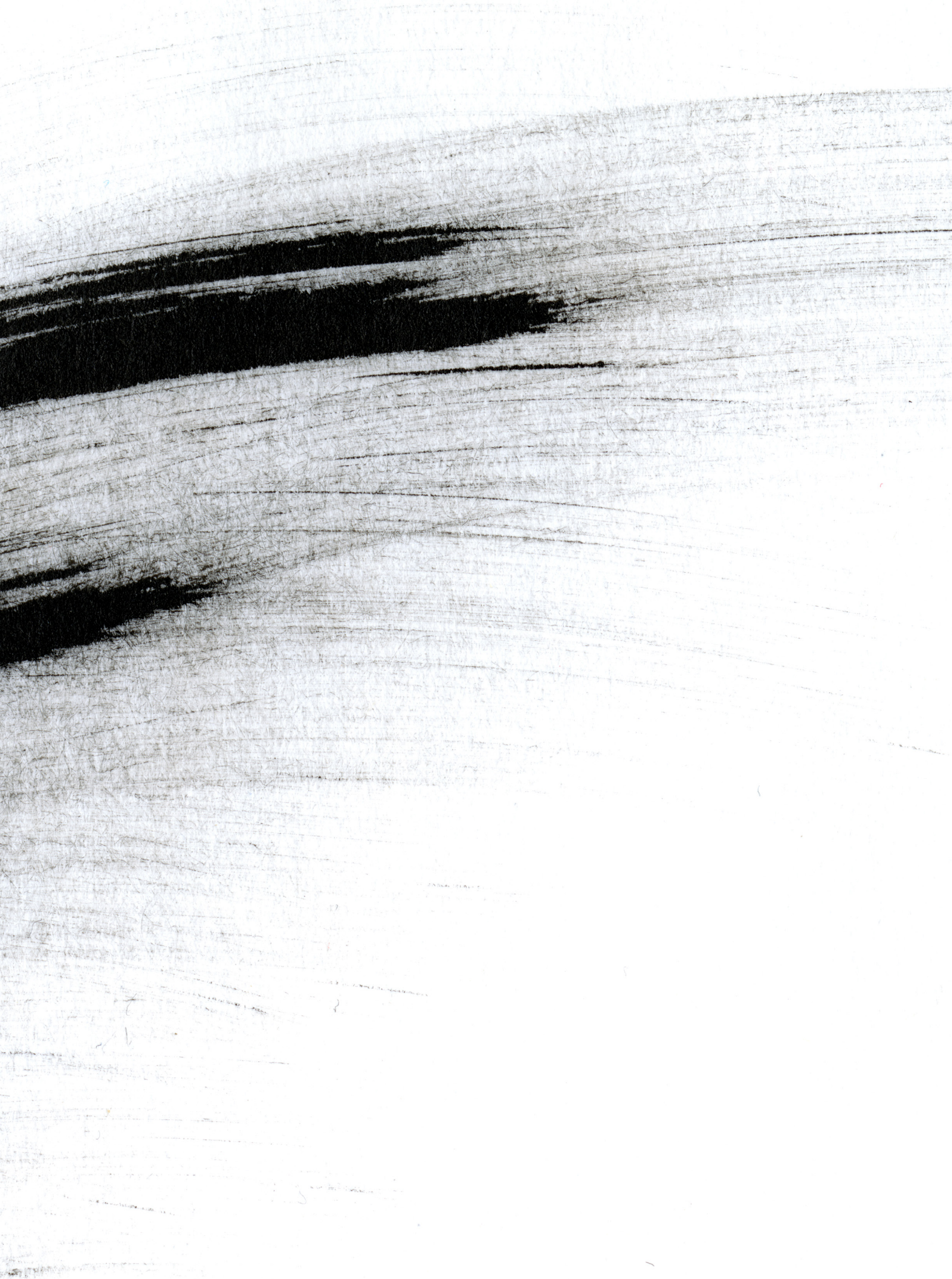
## VISIBLE TRACE

A series of selected projects reflecting my graduate school experience, my interest in mark making, typographic collage, and serendipity.









ACKNOWLEDGMENTS

I would like to sincerely thank the following people:

**Sandra Wheeler**  
*for being the type of teacher that I strive to become.*

**Rob Carter**  
*for your constant support and encouragement.*

**Camden Whitehead**  
*for sharing your unique perspectives and insight.*

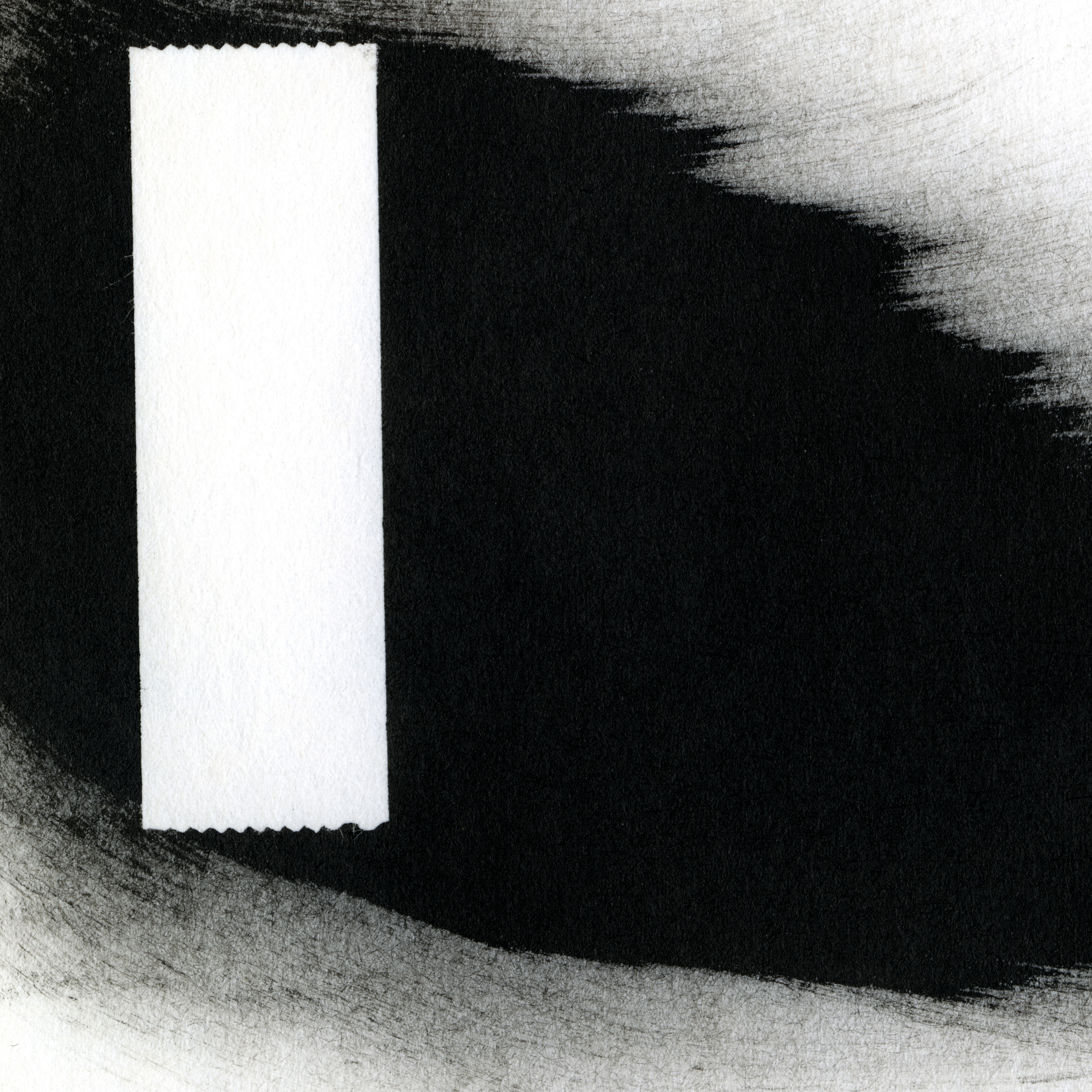
**Steve Hoskins**  
*for always making time, for spending Sundays pondering connective thesis strings, and for keeping me sane.*

**John Malinoski**  
*for pushing me out of my comfort zone.*

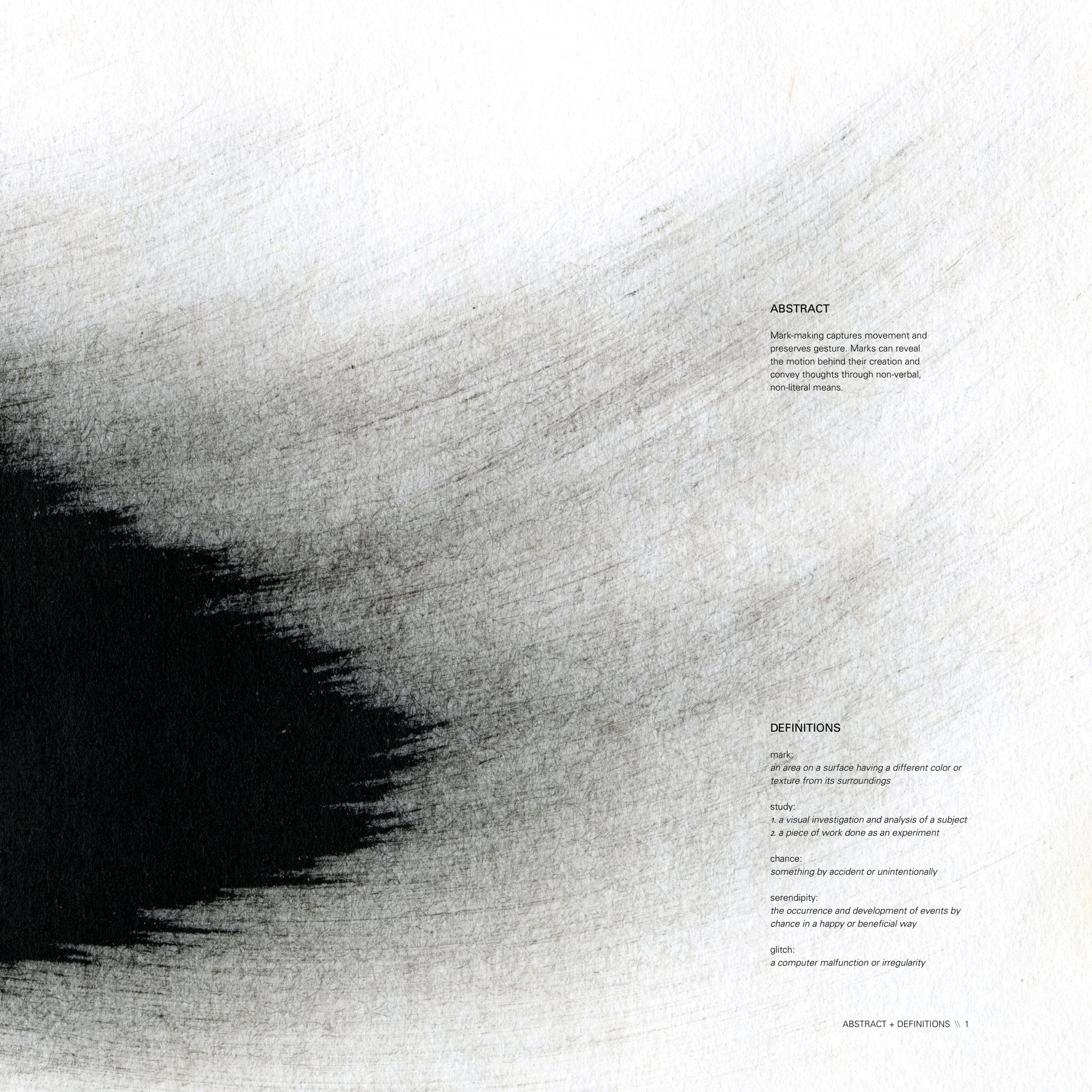
**Roy McKelvey**  
*for your honesty, sincerity, and giving a damn.*

**Everyone else**  
*VCU, my classmates, my family, my friends, and Nick.*









## ABSTRACT

Mark-making captures movement and preserves gesture. Marks can reveal the motion behind their creation and convey thoughts through non-verbal, non-literal means.

## DEFINITIONS

mark:  
*an area on a surface having a different color or texture from its surroundings*

study:  
*1. a visual investigation and analysis of a subject  
2. a piece of work done as an experiment*

chance:  
*something by accident or unintentionally*

serendipity:  
*the occurrence and development of events by chance in a happy or beneficial way*

glitch:  
*a computer malfunction or irregularity*



JASPER JOHNS' INFLUENCE

*It's simple, you just take something and do something to it, and then do something else to it. Keep doing this, and pretty soon you've got something.*

Worrying about “messing up” designs and illustrations would often prevent me from taking projects to the next level of refinement. Not taking risks limited my chance of success. I decided to give myself permission to fail.

The process of *taking something and doing something else to it* has also helped me generate a large body of work. For instance, I created a collage and turned it into several postcards and then produced a series of posters from high resolution scans of the postcards.

## INTRODUCTION

*Aesthetes force us to consider whether happiness may not sometimes turn on the presence or absence of a fingerprint, whether in certain situations beauty and ugliness may not lie only a few millimetres apart, whether a single mark might not wreck a wall or an errant brush stroke undo a landscape painting.* Alain de Botton<sup>1</sup>

Mark making is a physical act, not only because of the body movement necessary for it's production, but also because mark making means modifying a surface in some way. The shapes that are produced by hand directly correlate to the parts of the body used to create them. A stroke created from sweeping fingers is smaller and more controlled. A mark drawn from turning an elbow has a wider radius and often, a sweeping quality to it. An image created from the shoulder, or by putting more distance between the mark-maker and the paper, has even less control. There is something poetic about the lack-of-control resulting from certain generative methods. For example, the waver of a hand in a calligraphic mark. In the most basic sense, every hand-drawn mark relates to the form of the body: the way a pencil is held conforms to the structure of the fingers (in fact, a pencil's shape originates from the anatomy of a hand), the way curves are drawn across a page stems from the gestures of wrists and arms.

Motion can be captured by mark-making. Marks have the ability to express movement, and they can convey thoughts without words. People relate to marks, even those that are completely abstract, as a result of memories of physical occurrences. "Since infancy, we have had a tremendous number of sensory experiences through which they have built up interrelations. Our experiences and memories of licking, touching, smelling the world, through which we have attached meaning to it, have given us the background for our senses."<sup>2</sup> Because we have these memories, references to sensory experiences are understood. In addition to the physical associations, our memories give us clues about how images are generated. This pre-existing knowledge also explains why a certain kind of curve makes you feel a specific way—just like how a specific smell can take you back to your past. Anyone who has been taught to write is accustomed to how drawing letterforms is related to the motions of the hand. And because most people are used to writing (a basic mark-making skill), they are aware of the kinds of lines pencils make and how thick the stroke would be, and how pressure affects appearance and expression. Therefore, if an original mark is altered, most would be able to perceive the shift.

Some graphic designers have an extreme sensitivity to minute changes, because they are trained to detect the slight differences between typefaces. This understanding of the personality of objects from apparently minuscule features comes not only from graphic design education, but also because "we first acquire this skill in relation to humans, whose characters we can impute from microscopic aspects of their skin tissue and muscle. An eye will move from implying apology to suggesting self-righteousness by way of a movement that is in a mechanical sense implausibly small."<sup>3</sup> Designers apply this pre-existing knowledge when selecting a font. "Even in something as diminutive as the letters of a typeface, we may detect well developed personalities, about whose lives and daydreams we could without great difficulty write a short story."<sup>4</sup> As a whole, people have evolved to recognize patterns, which have strong associative powers.

People relate to marks because of their memories of physical experiences. The tools of an artist function as an extension of one's self. There is a concept that is applied to prosthetics (among other areas) called 'Extended Physiological Proprioception' (EPP). Basically, this means that when a person is using a tool, such as a stick, they are able to perceive at the tip of the tool. Other examples of EPP are tennis players' relationships to

their racquets or the cane blind people use to aid in 'seeing' the world. Similarly, when an experienced artist is painting, they are connected to their brush and have complete control over it as though it were part of their body. "All the mediums can be viewed as extensions of the body or the nervous systems. Cars are extensions of the feet. Feet are used to propel the body from place to place. Invent cars (or trains, planes, etc.) and this medium now performs the same function as the feet, but faster and farther."<sup>5</sup> Much of how we experience the world is through touch. How we touch and how we are touched. We can extend our reach through the mediums and methods in which we create and communicate.

<sup>1</sup> De Botton, Alain. *The Architecture of Happiness*. New York: 2008, p. 16

<sup>2</sup> Hara, Kenya. *Designing Design*. Baden, Switzerland: Lars Müller Publishers, 2007, p. 102

<sup>3</sup> DeBotton p. 87

<sup>4</sup> DeBotton p. 86

<sup>5</sup> Carter, Rob, Libby Meggs, and Sandra Wheeler, EDS. *Meggs: Making Graphic Design History*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2008. "Marshall McLuhan Lecture Notes" p. 73





My graduate school experience started  
long before arriving in Richmond, Virginia.





It started the day I finished shoving everything I owned into my Toyota Corolla, said goodbye to Nevada, and everyone there. I had no idea what to expect.

But this was time for myself: a chance to re-energize and learn. I valued this enough to quit a job in a rough economy and take on a pile of student loans.





## Continuous Contour cicada

In 2007, I began filling sketchbooks. Prior to this time, I never completed them. The first 'ugly' picture would discourage me. Making an intentional change, I continued using a 'ruined' sketchbook and filled it. And then another. And another.

This internal push toward drawing and documenting ideas emerged from dissatisfaction at my job. Long periods of time without creative opportunities caused me to create on my own. As many artists and designers before me, I feel a compulsion to create. These visual journals became a creative outlet.

At the beginning of my graduate study, I was filled with artistic energy but unsure how to start projects. Being used to the workplace environment and pre-defined problems, generating my own meaningful content was a struggle. However, sketchbooks do not require a specific problem in order to develop a spread—just a dream to record, or a leaf to cut, some ink to paint with, or ten minutes of free time.

When I feel free of judgement and confinement, my work reflects this. Sketchbooks provide this freedom. No one is looking over my shoulder. There are no expectations. Furthermore, sketchbooks offer a level of intimacy in design. To look through one you must hold it in your hands. You feel it. You choose the speed at which to proceed. You stop when something interesting catches your eye. You can touch the paper and the objects within.



This was the first of many leaf cuts.  
By altering everyday objects, in  
an unexpected ways, the ordinary  
is transformed.

Making the familiar, unfamiliar can  
force one to look closer at objects and  
encourage moments of reflection.

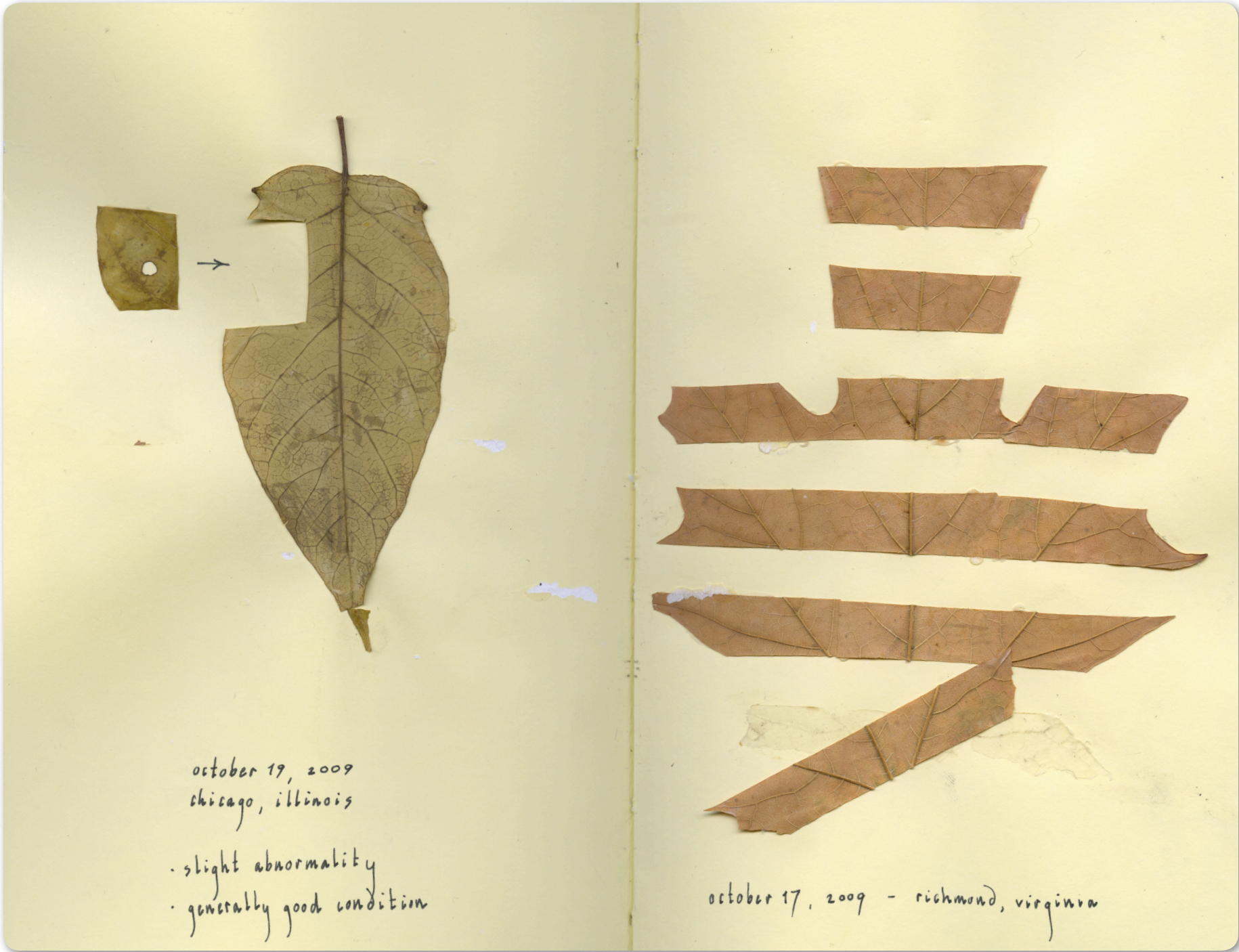
The poetics of objects, their detail and  
imperfections, inspire me.





Leaves were altered in a variety of ways. Initially they were cut with scissors, which can be seen below. In later versions, for greater precision, the leaves were sliced with an exacto knife and straight edge.

My next step was to investigate these leaf studies in greater depth. A new journal was dedicated to this. Iterations reveal unexpected developments.

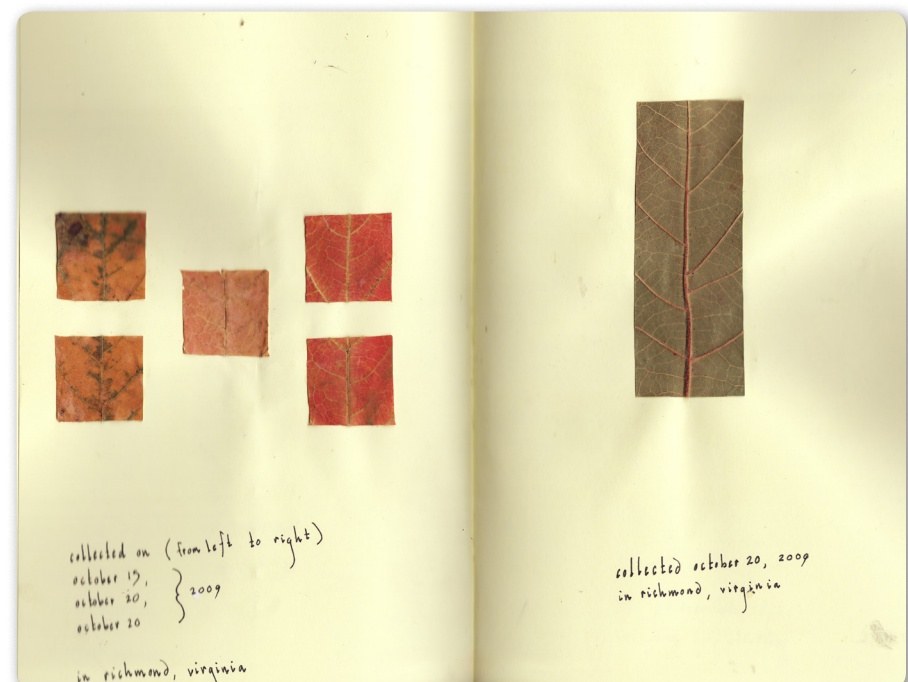
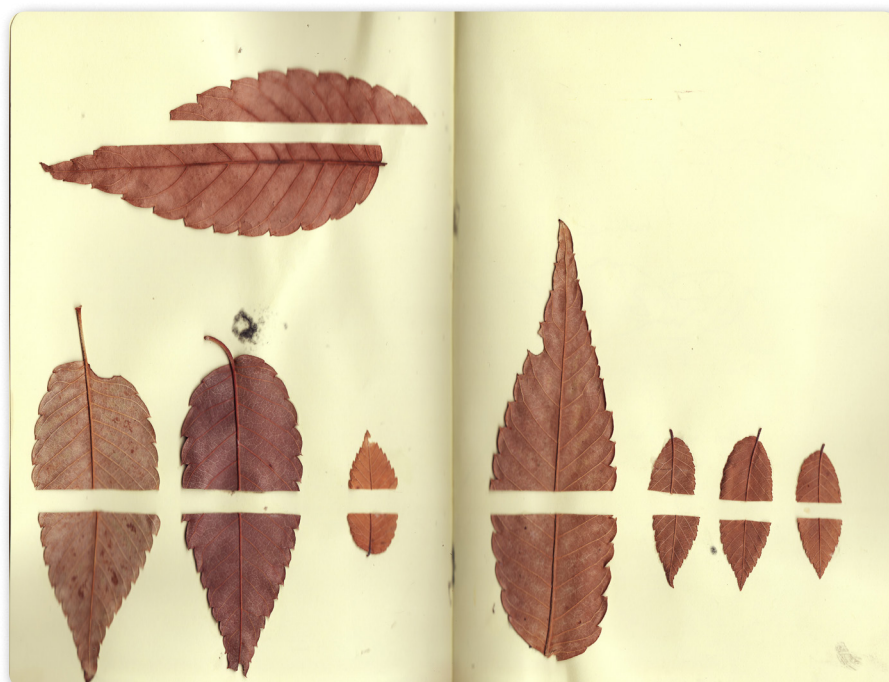
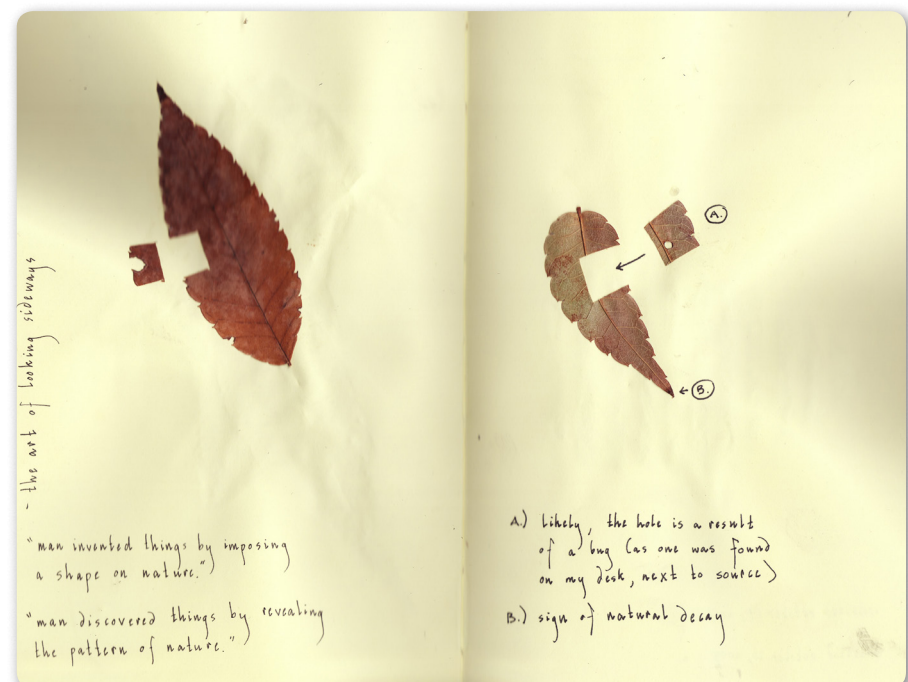
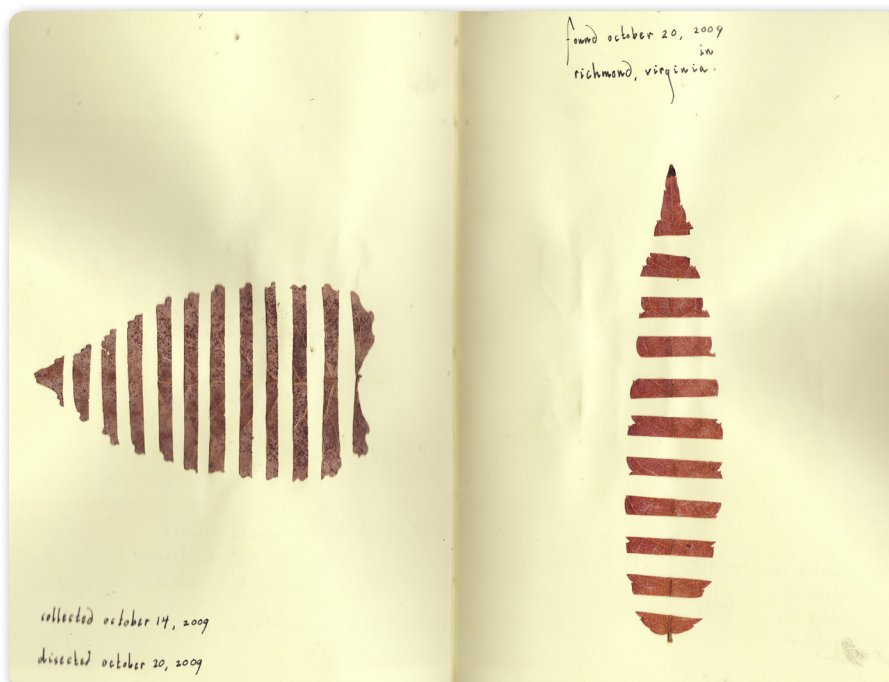




When altering an item, the properties of it are more intimately understood. Through dissection a deeper understanding arises.

Cutting through a range of plant species, I discovered differences in how leaves dried, how strong their stems were, how rain had stained them, and noticed the overall imperfections and beauty of individual leaves.

Aesthetically speaking, the natural form of the leaf contrasts with the mechanical cuts. Through slicing and re-arranging, the leaves became new objects.











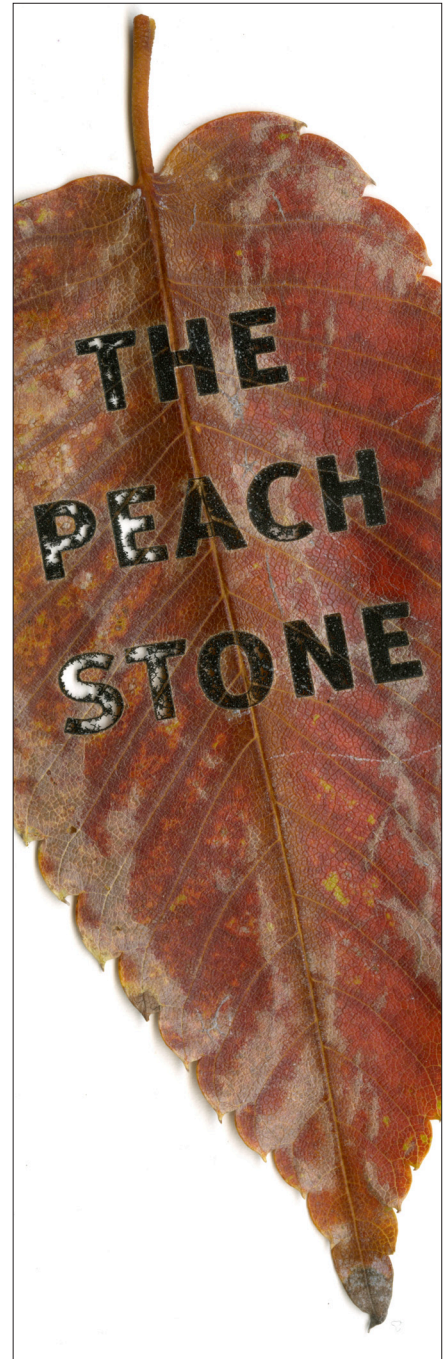
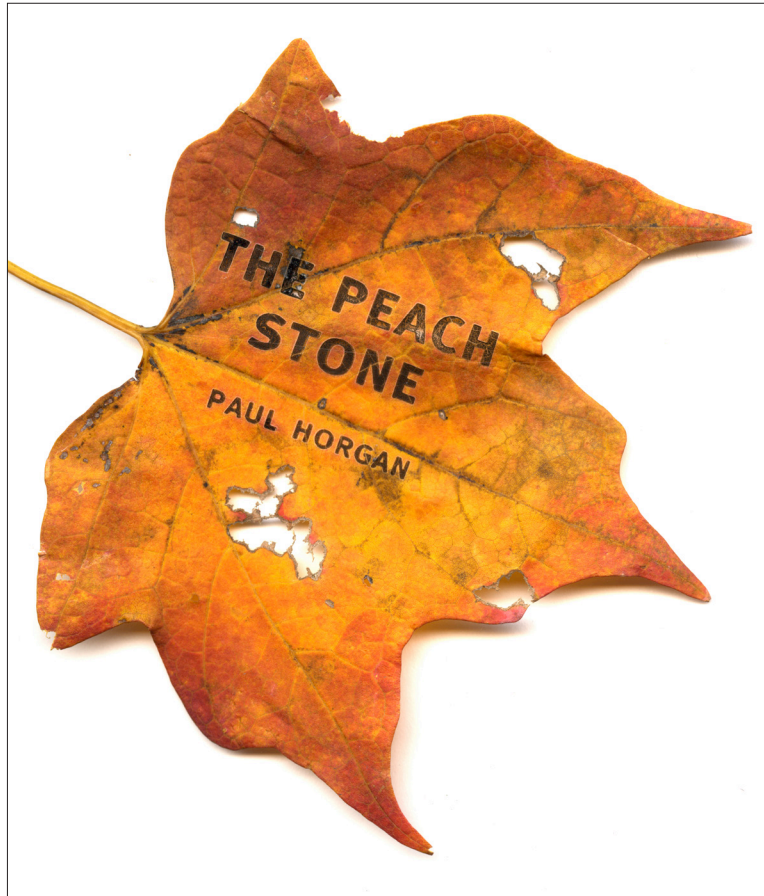
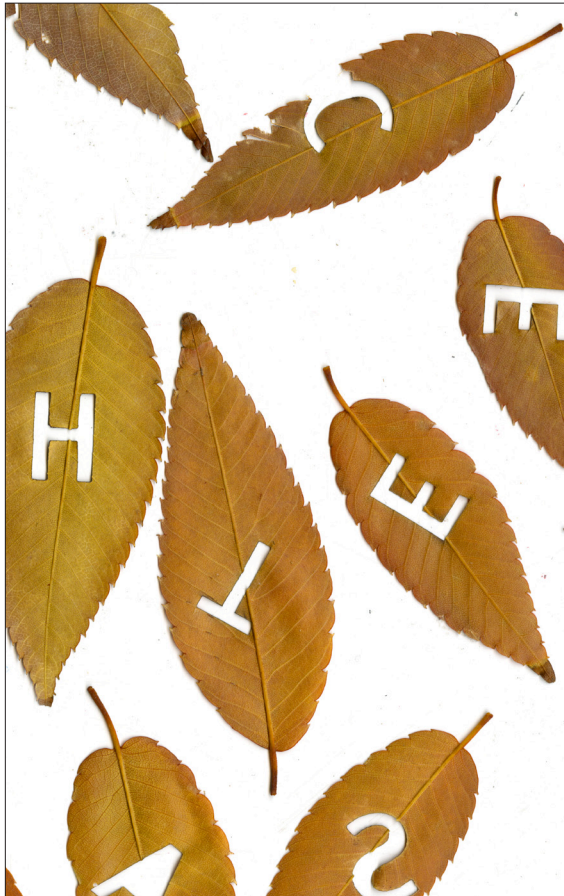
Within this notebook are three areas of study.

**Part one: Dissection**, defined as *the process of disassembling and observing something to determine its internal structure and as an aid to discerning the functions and relationships of its components*. This chapter focuses on ways of slicing leaves in relation to their form, particularly their veins and shape.

**Part two: Abnormalities**, in the sense of *something deviating from the normal or differing from the typical, is a subjectively defined behavioral characteristic, assigned to those with rare or dysfunctional conditions*. This collection primarily documents and extracts examples of disease, decay, and/or insect interference.

**Part three: Miscellaneous**, in which the leaf cuts do not belong specifically to dissection or abnormalities—primarily because multiple leaves are being presented on each spread. This section studies color, scale and form combinations.





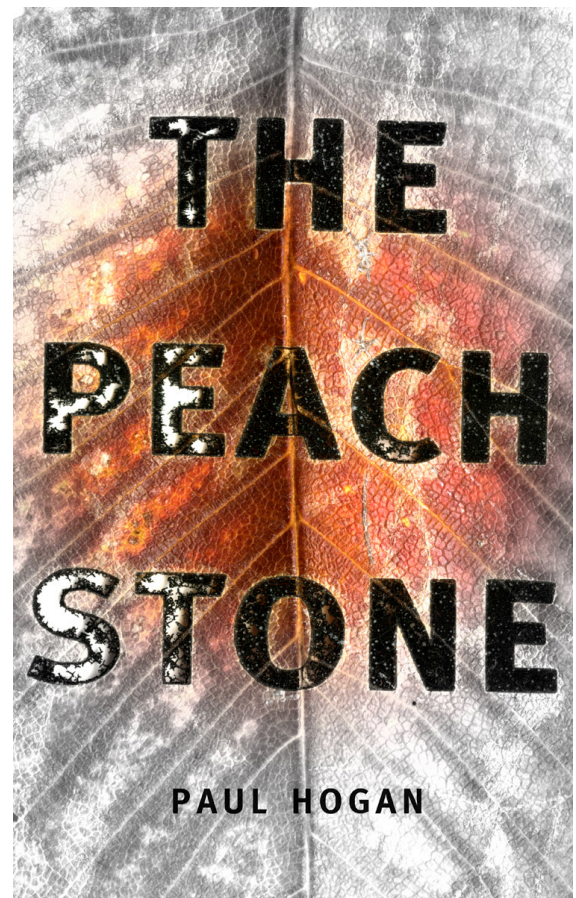
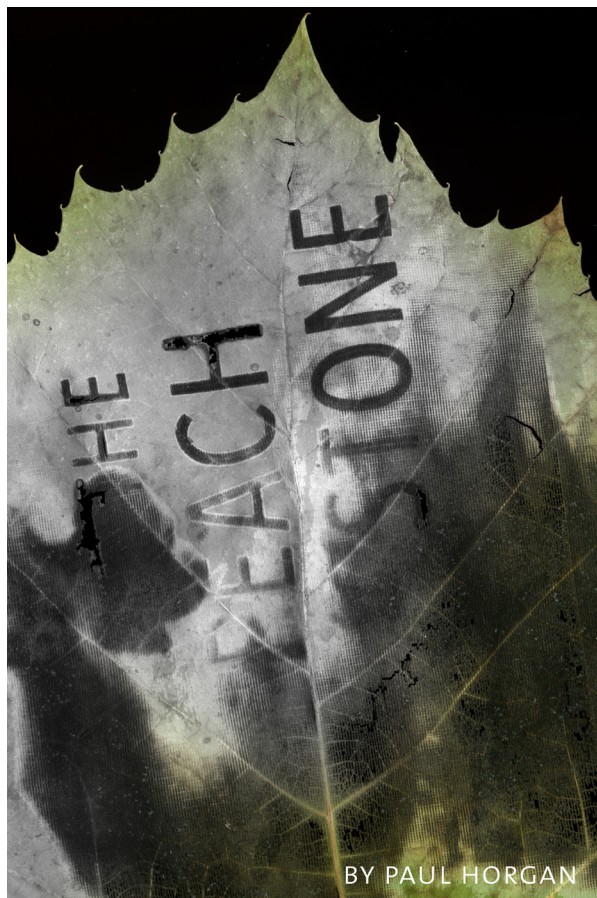
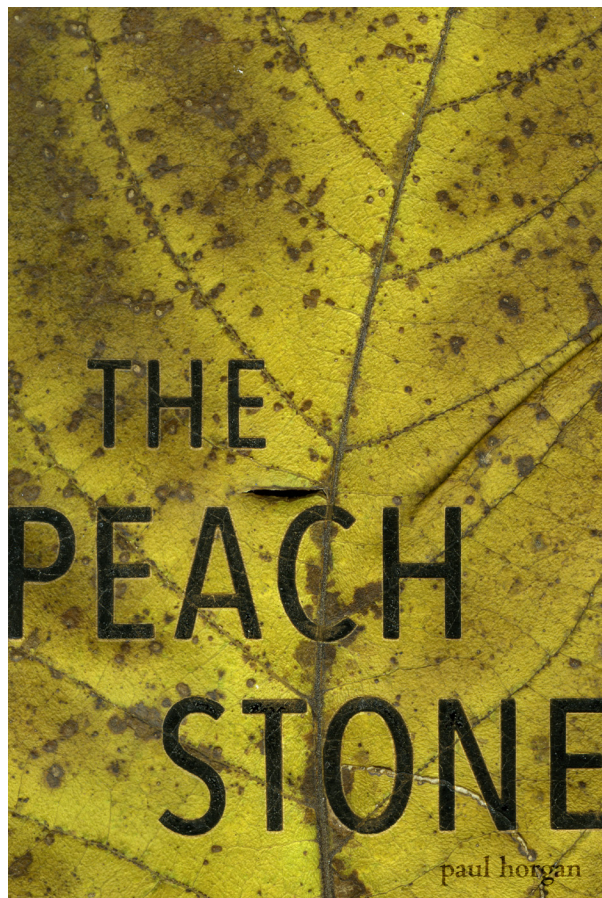
Expanding on this series of experiments, I decided to collaborate with my classmate, Anne Jordan, to produce book covers for *The Peach Stone* by Paul Horgan.

The leaf functions as a visual metaphor for life and death, the changing of seasons, and for the precious nature of human life. A laser cutter etched letters into actual leaves, and the element of fire itself spelled out the title of the story. Experimenting with the laser cutter's settings achieved a range of type effects, from very light engraving to a penetrating burn through the leaf that left only skeleton veins intact. Finally, after making high-resolution scans of the leaves, we brought the images into PhotoShop to fine tune color, crop into a book cover format, and add secondary typography as needed.





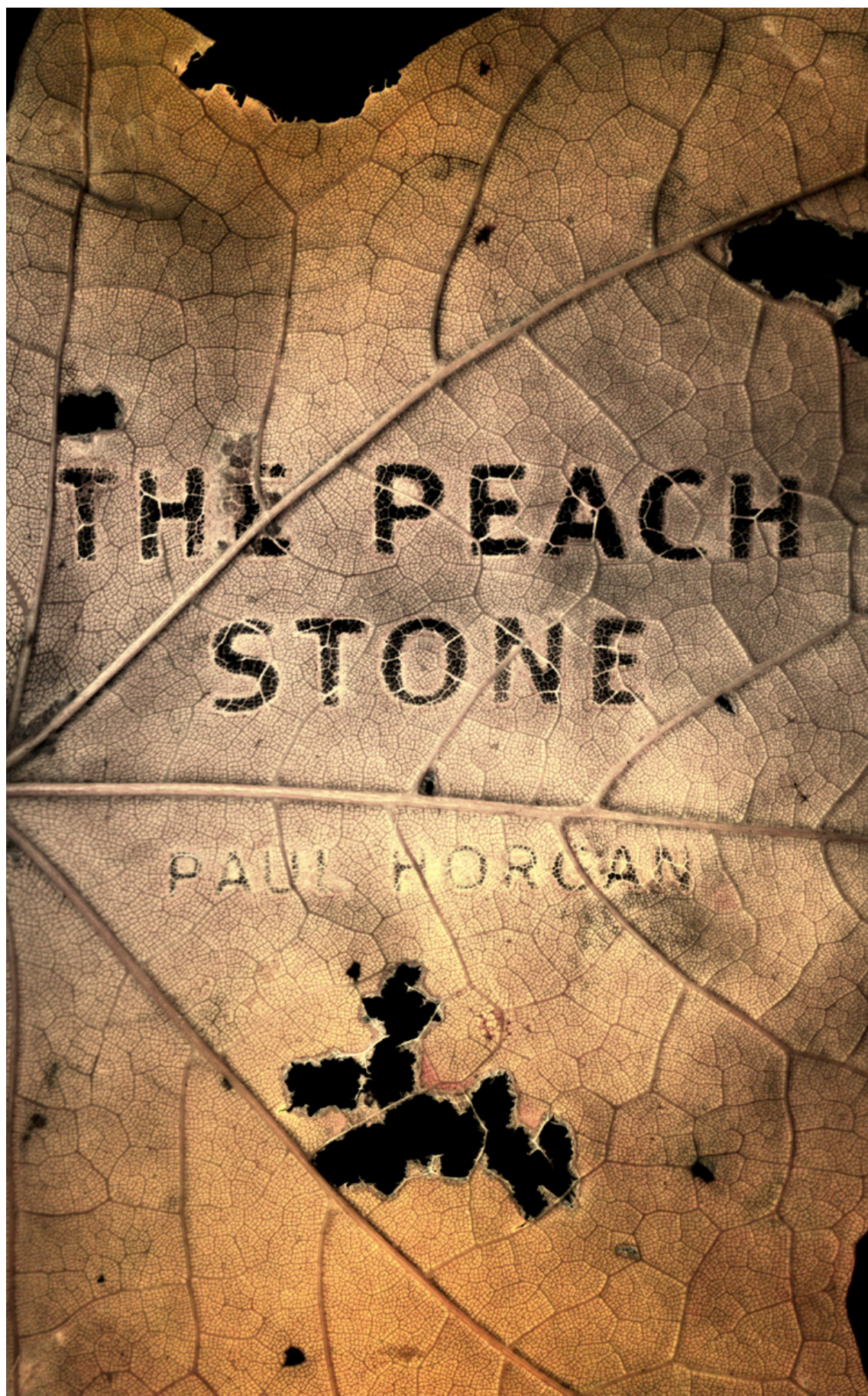




Anne and I chose to use sans-serif typefaces, because serifs competed with the intricacies of the veins. After initially placing letters and words onto their own leaves, the most successful arrangements arose when all type was confined to an individual leaf.

The three smaller covers were some of my initial designs, and the larger cover is my final composition.





#### SUMMARY OF *THE PEACH STONE*

A young couple is driving back to their home town in New Mexico, along with their son and a teacher. Their dead two-year-old daughter lays in a coffin they are transporting. The child burned to death while playing in a pile of dried tumbleweeds that caught fire. The family is on the way to her funeral.

During the four hour drive through the mountains, the passengers reflect on the tragic situation, and on their own lives. For the first time in her life, the mother realizes that she is “really seeing, not simply looking” as she passes through the landscape. An orchard of peach trees catches her attention. “Trees are like lamps, with light coming from within.” She sees a dead tree next to a blossoming tree, and thinks to herself how much she loves to see something growing.

The resonating spirit of the story is about love in a family, love that “itself is ever-living,” a testament to the fact that “love cannot be measured or proven by words.” An affirmation for life emerges in each of the passengers over the course of the drive. The child’s death marks a changing of seasons in all of their lives, bringing about a new season that is terribly sad, yet carries hope and strength for the future.







Use everything  
in your life to  
create your art.

I began researching mark making, both through experimentation with generative methods and through photographic documentation of found marks. Initially investigations were in ink.

The above is a quote is from Rebecca Wells, written in a handwriting style derived from Alan Fletcher. I keep a record of quotes, because they help me remember the parts of books that resonate within me.

from Adrian Shaughnessy's *How to be a Graphic Designer Without Losing your Soul*

I ONCE READ THAT SAFE  
CRACKERS RUB THE TIPS OF  
THEIR FINGERS WITH SAND-  
PAPER TO INCREASE TACTILE SENSITIVITY. IT  
MAKES THEIR FINGER TIPS ULTRA-SENS-  
ITIVE AND ENABLES THEM TO FEEL THE NUANCES



OF THE LOCK'S GEAR MECHANISM, AS  
THEY ROTATE THE DIAL IN SEARCH OF THE  
MAGIC COMBINATION THAT  
WILL  
OPEN THE SAFE. IT'S THE SAME WITH GRA-  
PHIC DESIGN: THE MORE SENSITIVE  
YOU ARE  
TO THE WORLD AROUND YOU THE BETTER YOU WILL  
FUNCTION

sometimes in  
the instances of  
discomfort, of questioning,  
then we see something  
new for the  
first time.

This quote by Carrie Brownstein struck a resounding chord. Graduate school pulled me out of my comfort zone.

Dissatisfaction encourages change. When unhappy, I am most likely to alter my situation.

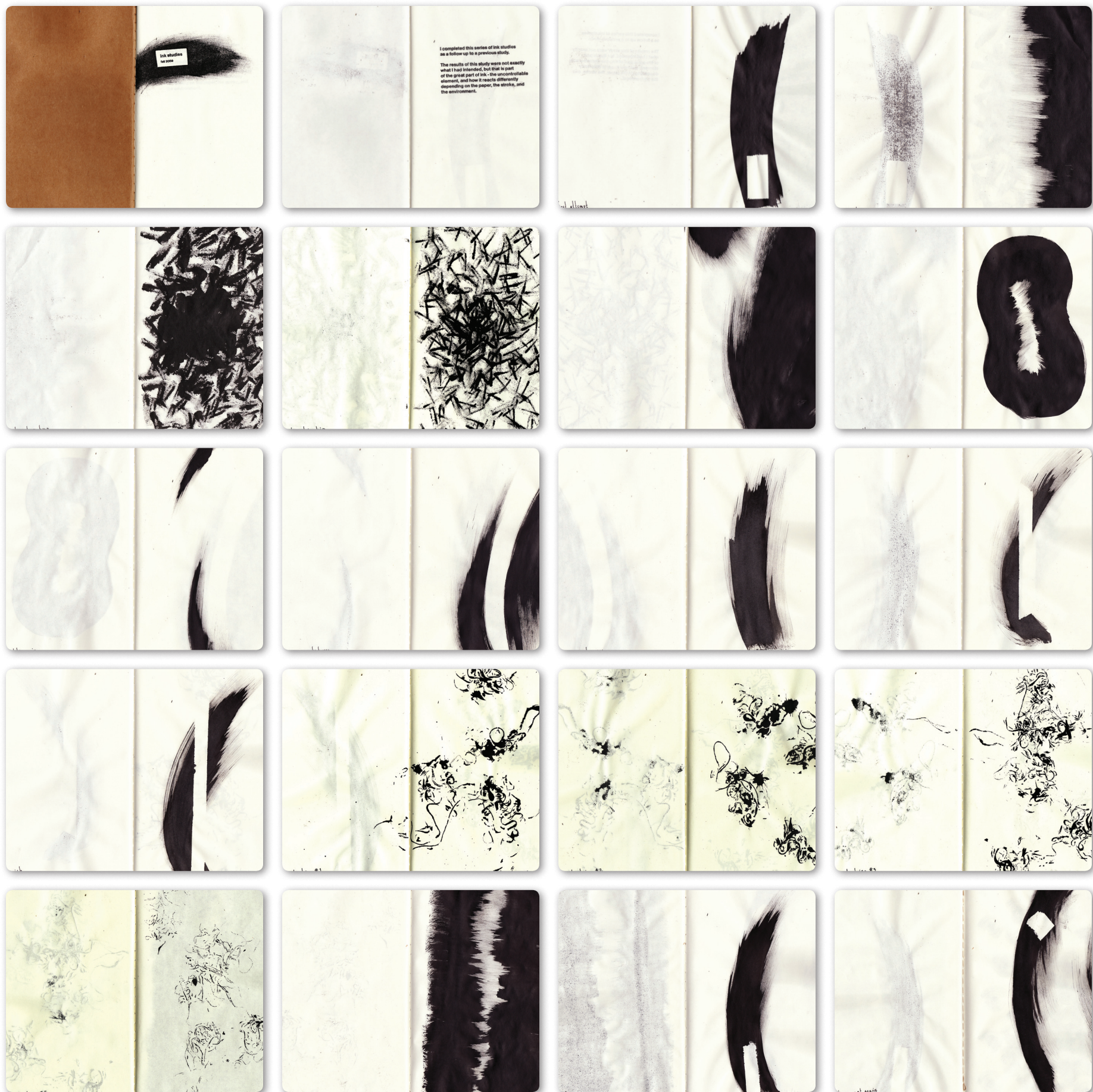


In visual linguistics, the smallest part of a character that still carries meaning, is called a “grapheme.”

Typographers and designers often talk about how selecting a typeface is an intuitive process. However, there are many subconscious factors involved in decision-making.

By looking closely at graphemes and marks, I can more fully understand the personality of letterforms and images. Pre-existing knowledge of facial expressions and body movements are directly connected to the associations people make with the bends of curves and the angle of lines.





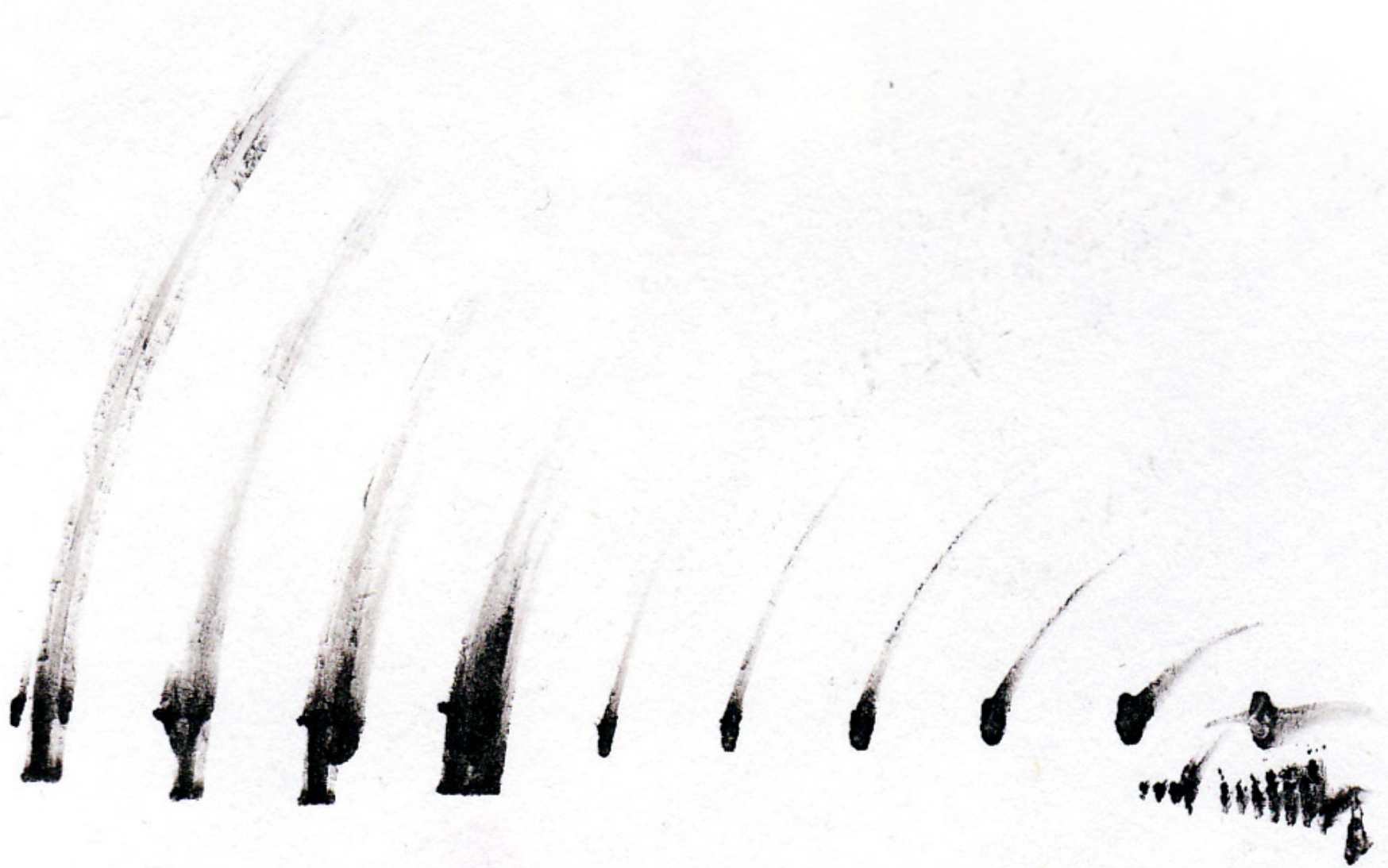




This series of ink studies and marks were created with a sponge, a brush, string, and tape.

The results were often unexpected, but the unpredictably of ink is one of my favorite things about it. Ink acts differently depending on the paper, stroke, and external environment.





After many investigations, with brushing and painting ink, came rubber stamping. Many of the forms created by the typographic rubber stamp were meant to mimic previous abstract images, such as gestural ink marks.











There is something intriguing about the distinction between meaning and incoherence, and also how abstract images are interpreted in such a variety of ways.

This rorschach-like imagery was enjoyable to create. I would place paint and ink on one page of a sketchbook and then press it closed and slowly open to reveal spreads full of color and texture.













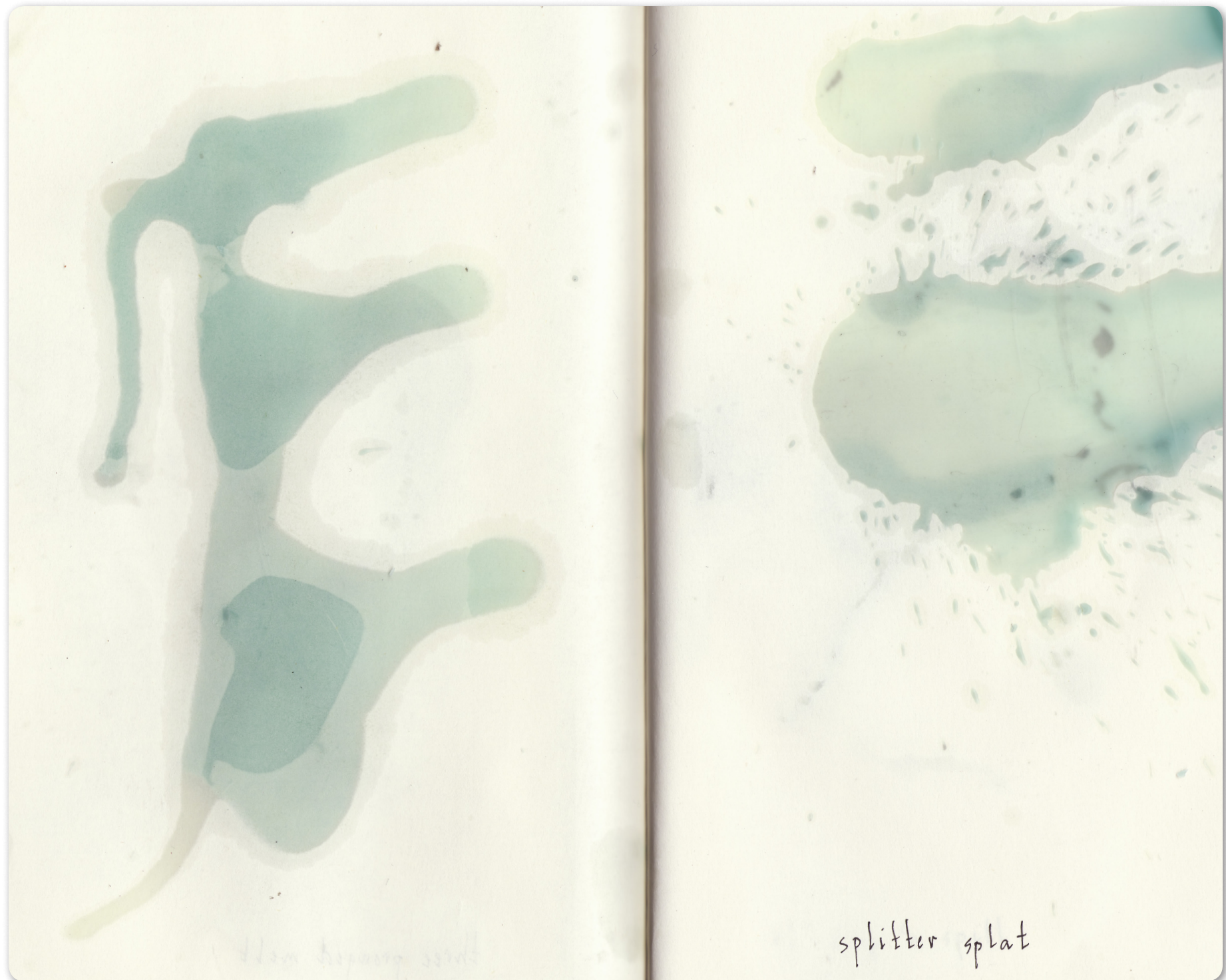
The presentation of an object affects its perception and interpretation. For example, when melted wax is in a sketchbook, it is viewed differently than if found next to a candle.





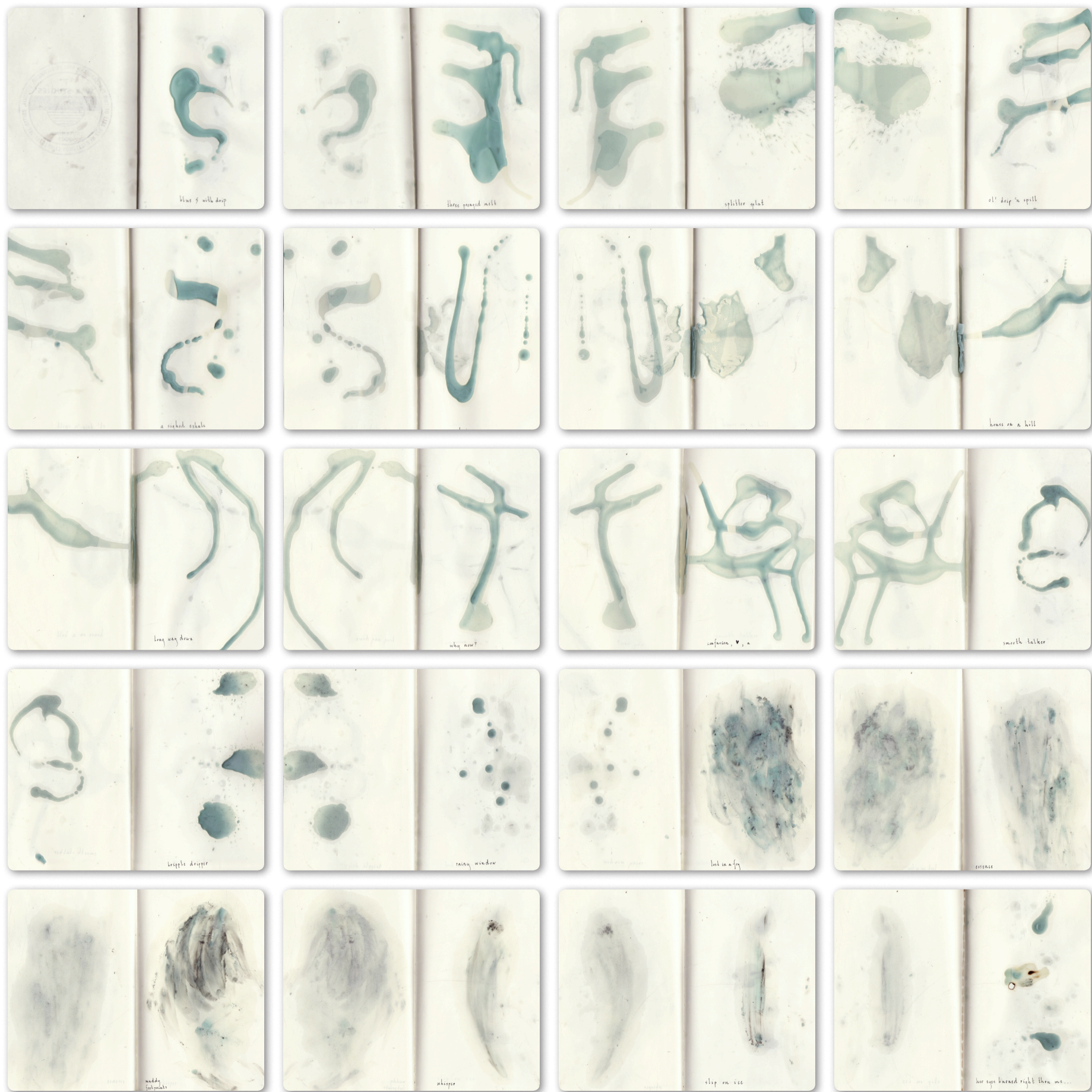
Melting wax created some unexpected marks that were highly textural. Dripping, pouring, tilting, and rubbing wax created a range of results. After filling the notebook, each image was assigned a name.

The backside of a page is often more interesting than the front. For example, markers bleed through drawings to produce abstract forms, and oil from wax soaks through paper to create translucent mirror imagery.



splitter splat

















One benefit of keeping sketchbooks is using them as a repository for ideas. Whenever I feel stuck on a project, flipping through notebooks and past work can be inspiring.

A year after creating the wax studies I revisited them. Through cropping, inversion, and color modification, the image becomes something new.

These posters were meant to seem other-worldly. I love how a change in scale and context can completely re-shape an image and its meaning.



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PASSION CLAY  
CREATE D

ABCDEF G  
HIJKLMN  
OPQRSTU  
VWXYZ&S?


618

architecture  
sense in architecture  
exercise the senses  
huffman



tradition  
"point, line, plane"  
"spirituality"  
"adventure"  
human growth course  
"you bring your first student"  
"TAKEN TO THE NEXT LEVEL"  
"NINE"  
"sophisticated"

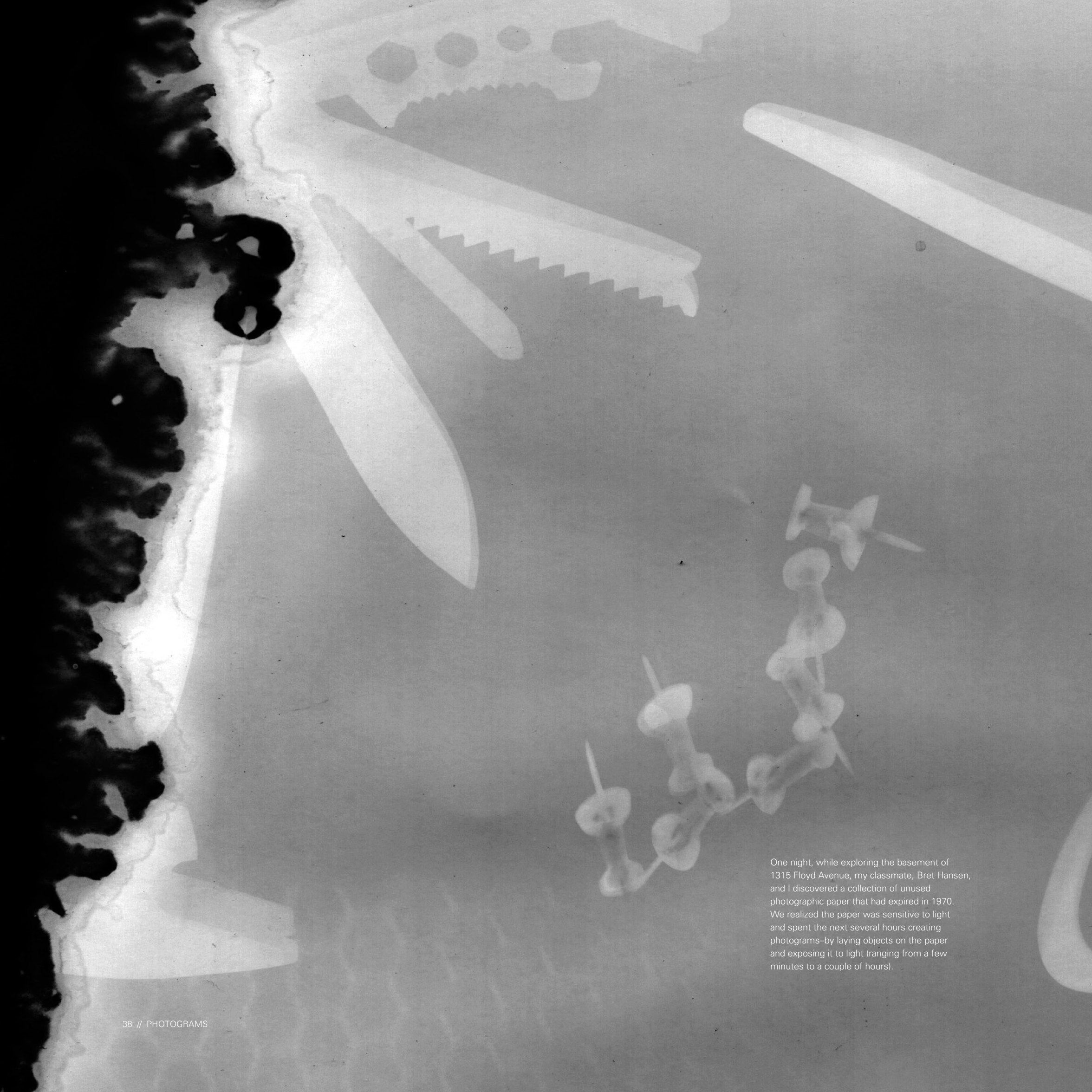




Occasionally my projects involved collaborating with my classmates.

For this image, Eric Karnes and I built a large sculpture out of string and photographed the structure, while Ernest Bernhardt's hands moved through the construction.



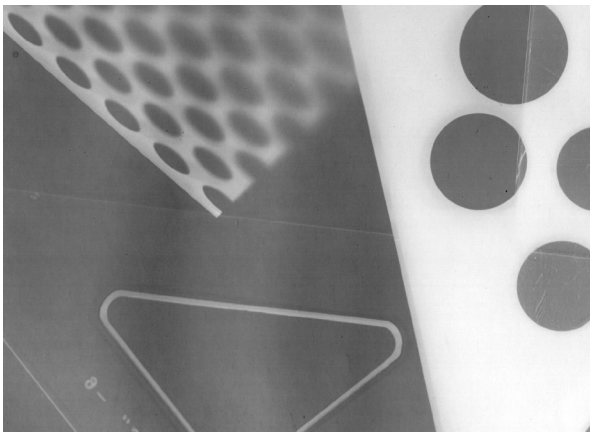
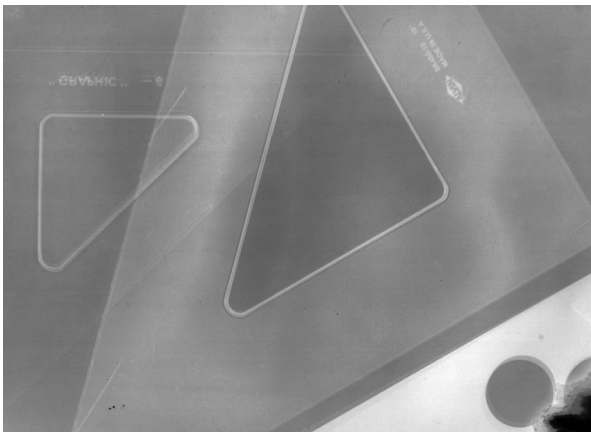
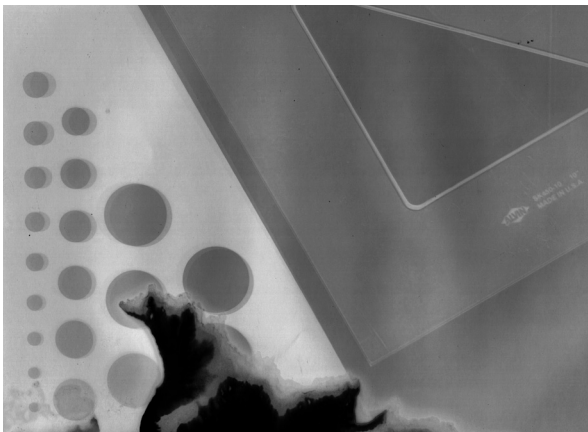
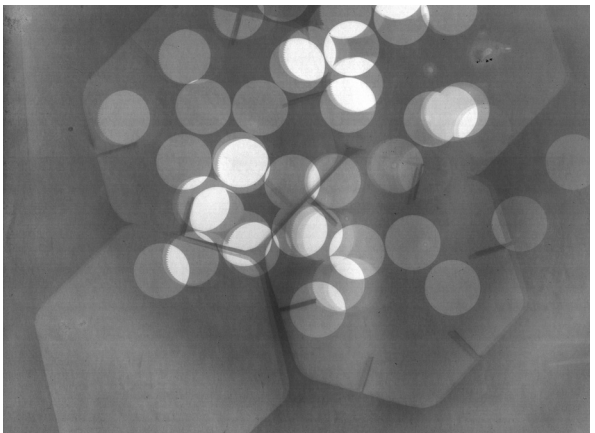
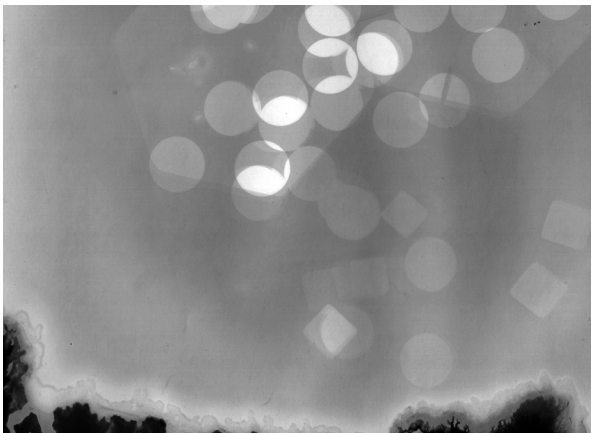
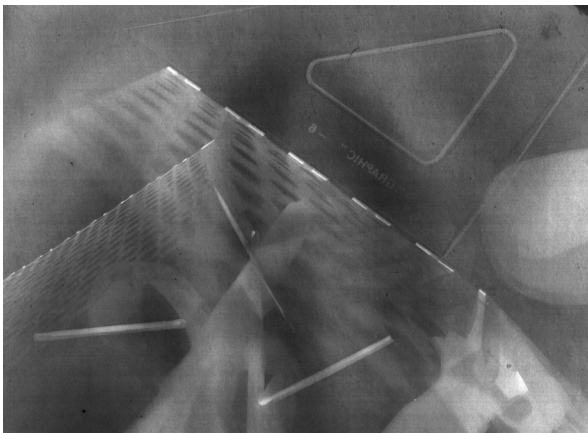
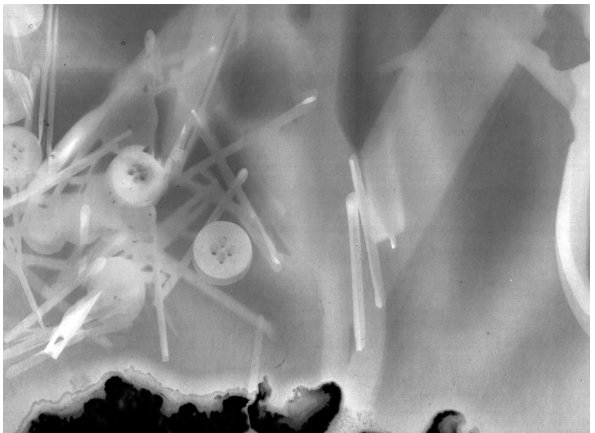
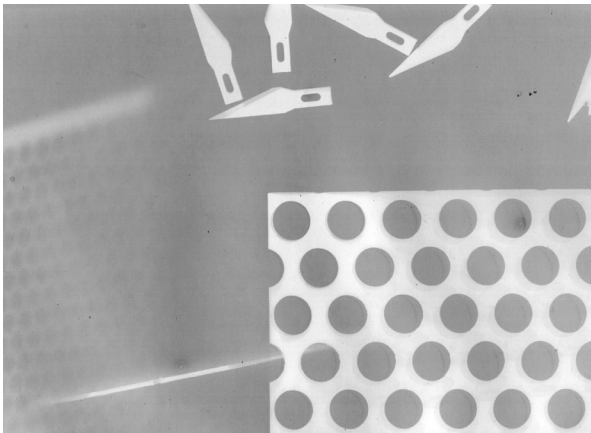
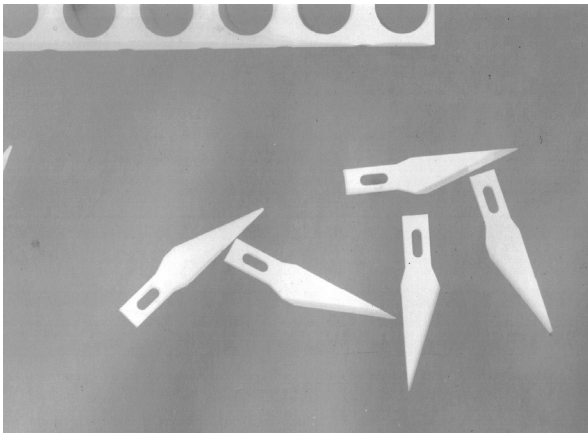
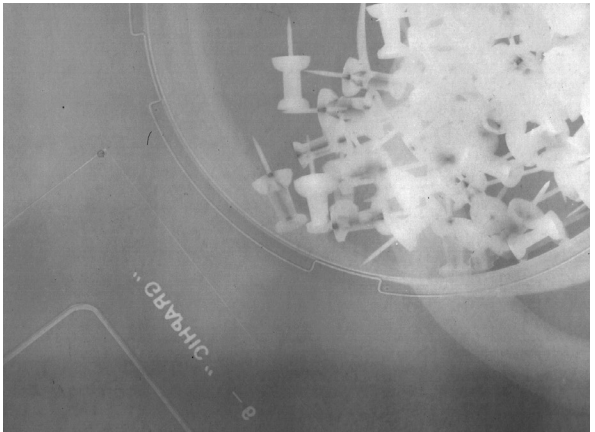
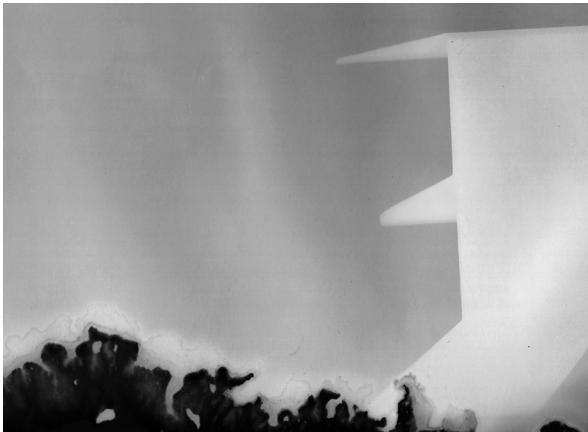


One night, while exploring the basement of 1315 Floyd Avenue, my classmate, Bret Hansen, and I discovered a collection of unused photographic paper that had expired in 1970. We realized the paper was sensitive to light and spent the next several hours creating photograms—by laying objects on the paper and exposing it to light (ranging from a few minutes to a couple of hours).

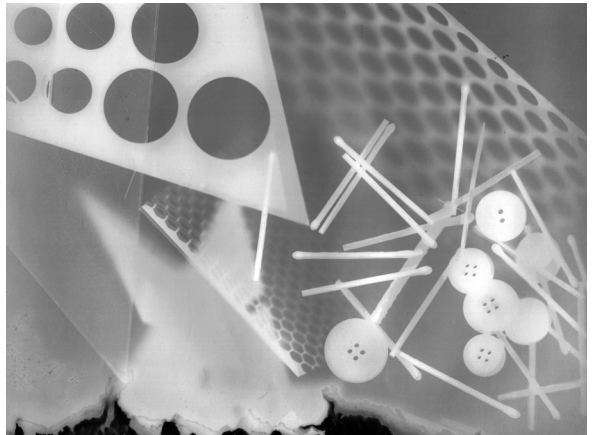
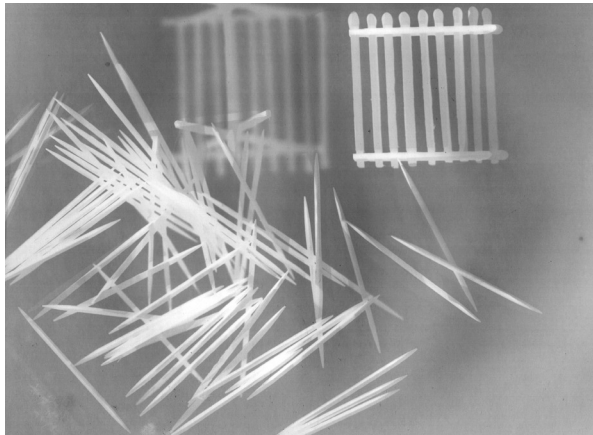
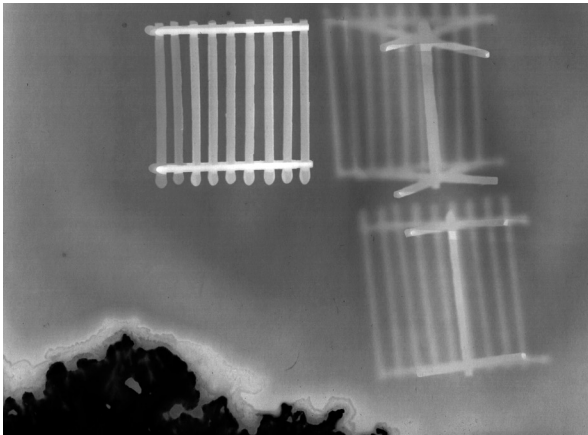
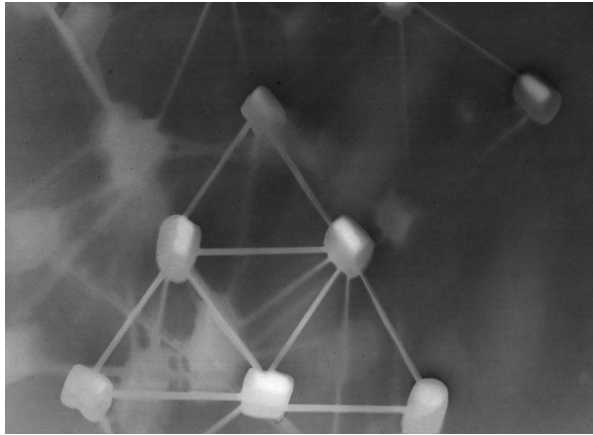
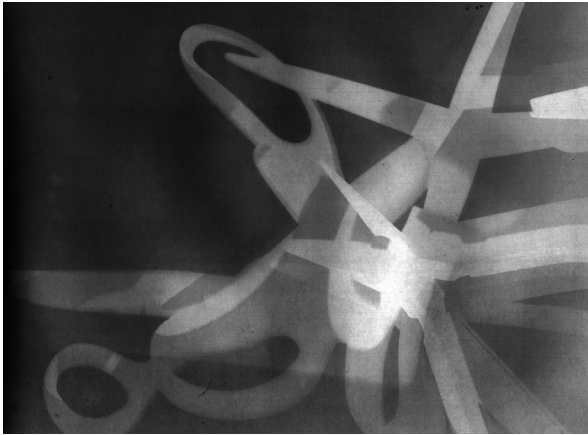
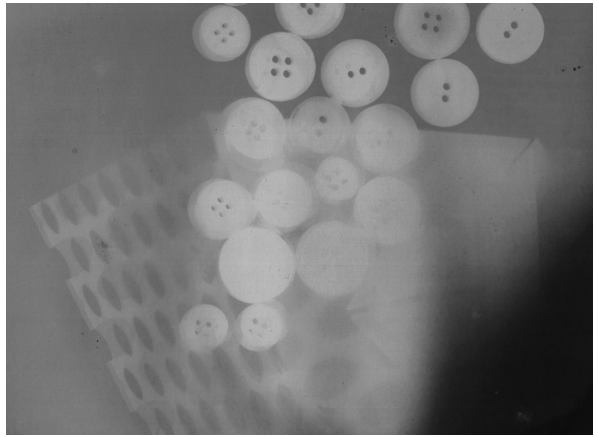
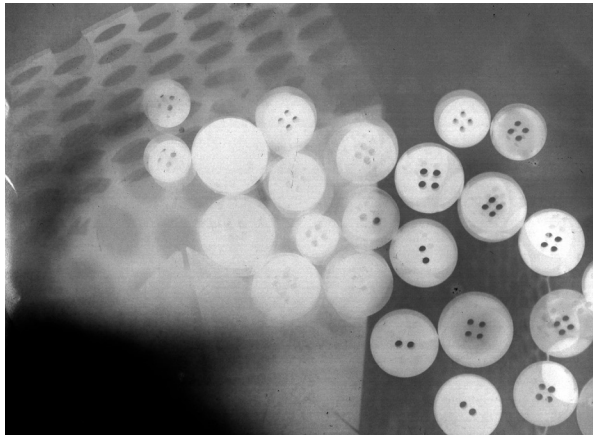
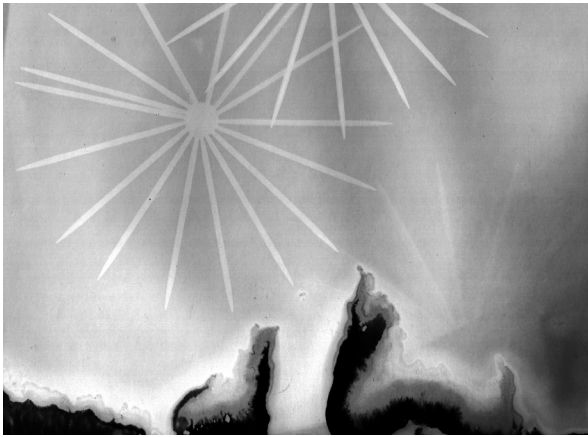












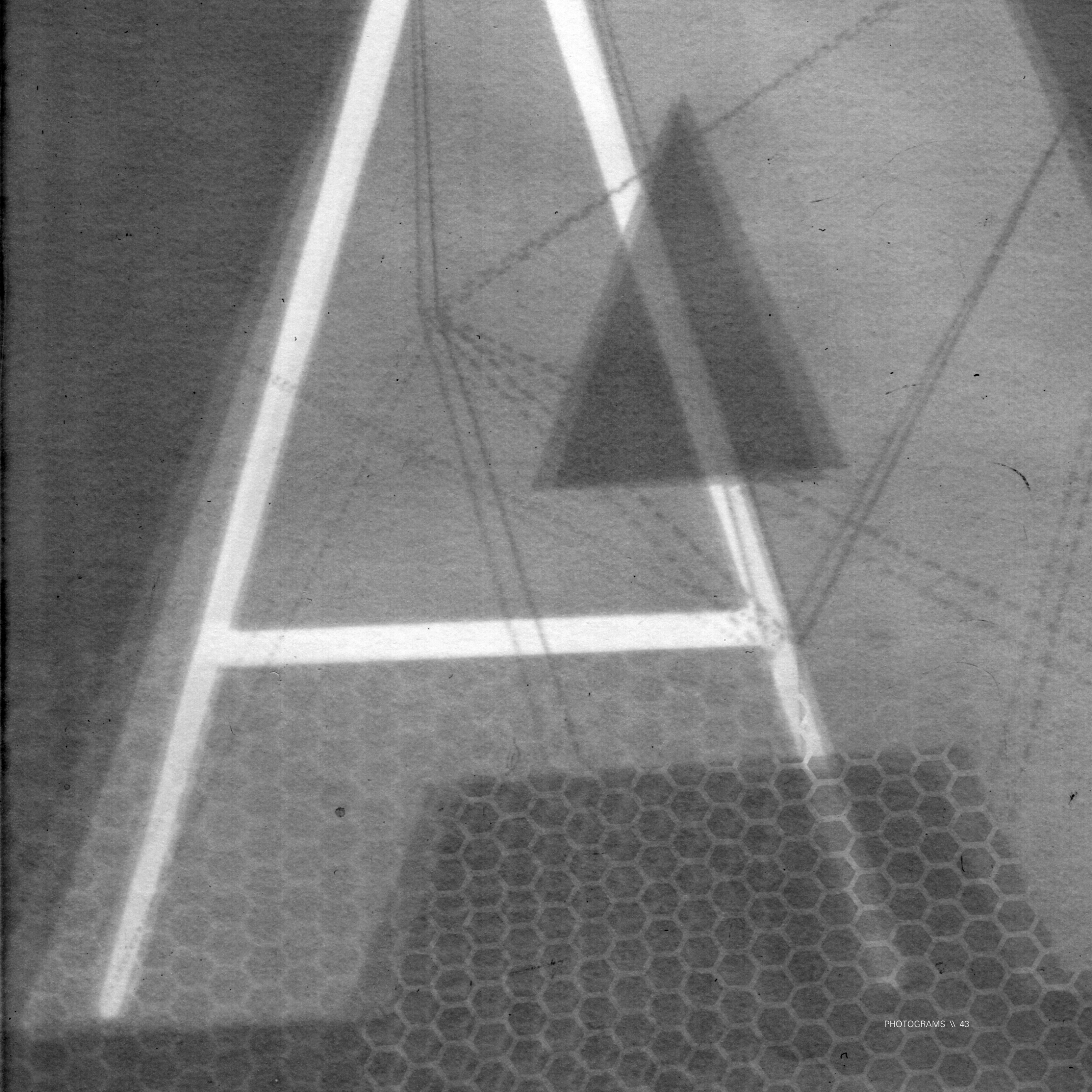


Several weeks after the initial photograms,  
I collaborated with Eric Karnes.

Instead of laying objects on top of the paper  
to create the images, we projected letterforms.

Using a projector to display letterforms, we also  
placed metal screens, in front of the projected  
image, to add textures. Afterward, scans of  
the photograms were brought into PhotoShop  
and the levels adjusted to increase contrast.







To some degree, chance is inherent in every designer's work and life: where they grow-up, their clients and collaborators, and the moments of influence in daily life. However, I am interested in the *intentional* uses of happenstance.

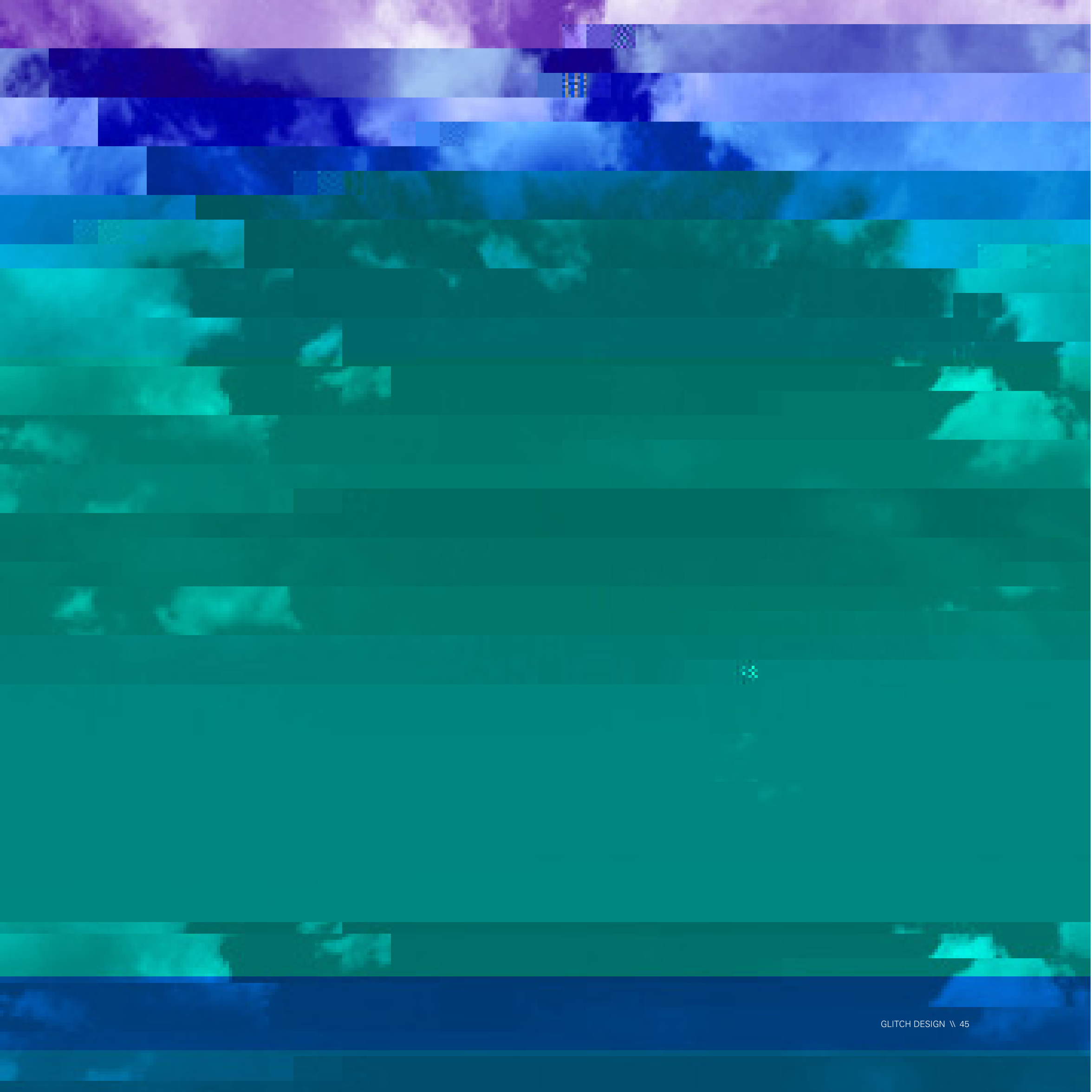
During the first semester of graduate school, my computer crashed and the external hard-drive was corrupted. Running a recovery on the drive, most of the images looked something like what is seen here. After the frustration wore off, I came back to files and began sifting through them.

Of the thousands of images, a few hundred were separated as favorites. These were then broken into categories: the completely abstract, files with recognizable letterforms, those including the human form, and other recognizable imagery. The color of each image was adjusted in PhotoShop. Glitches were cropped, rotated, and sometimes corrupt files were combined or repeated.

By framing this situation as a positive one, rather than a negative occurrence, I was able to see an opportunity, which culminated in a book of the glitch designs.













# Quantity

(not for reality)

Producing a way to know when an image is for reality

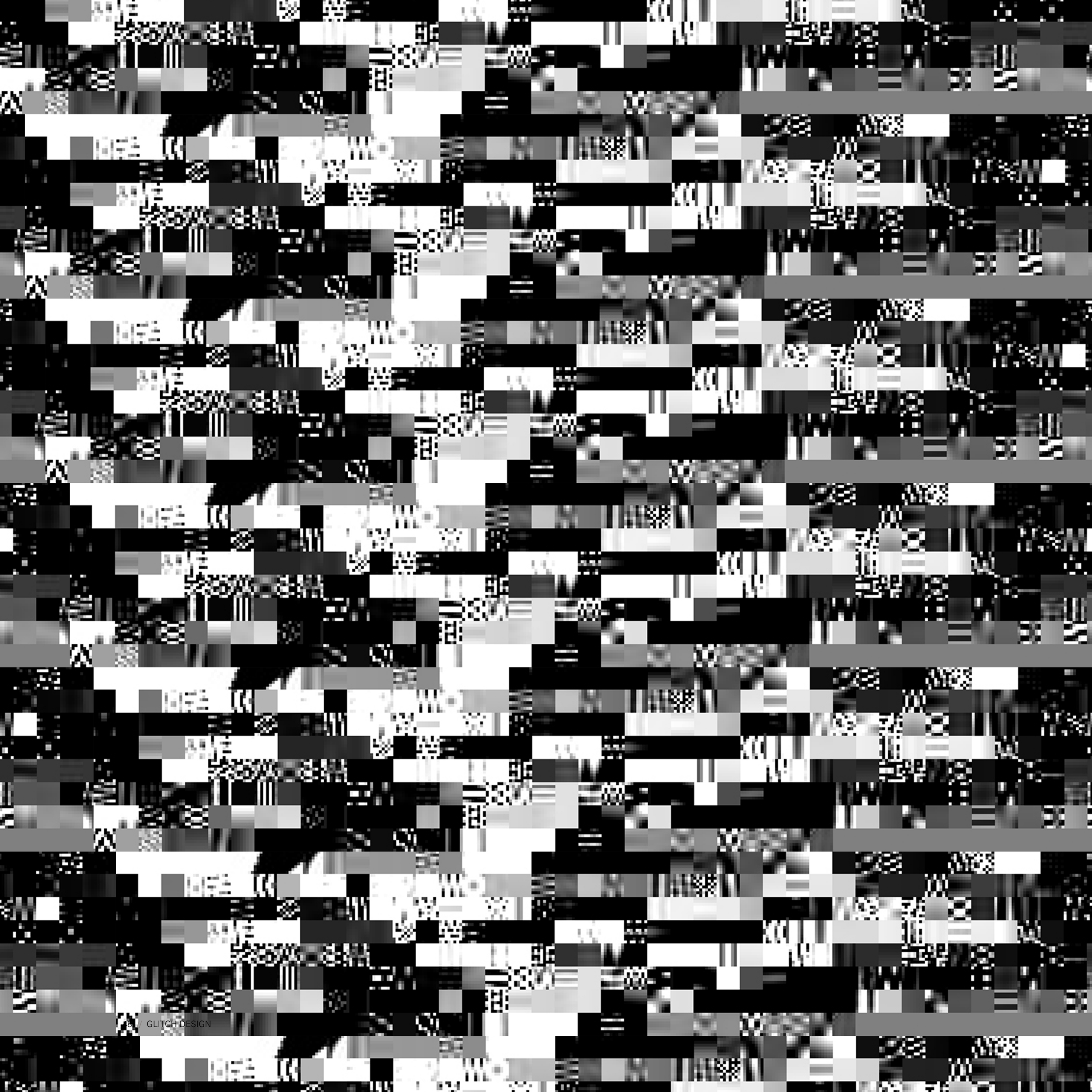
It is for reality

Glitches create imagery in a way that I would never have thought to on my own. The corruption, of the hard-drive, sliced images and applied gradient colors, with random moments of checkerboard pixilation.

Possibly even more impressive than the *way* images were transformed, is the *quantity*. Often, dozens of glitches were created from a single photograph.

Contrasting the computer-generated and the hand-made marks illustrates how method impacts outcome. The glitches denote automated technological processes.





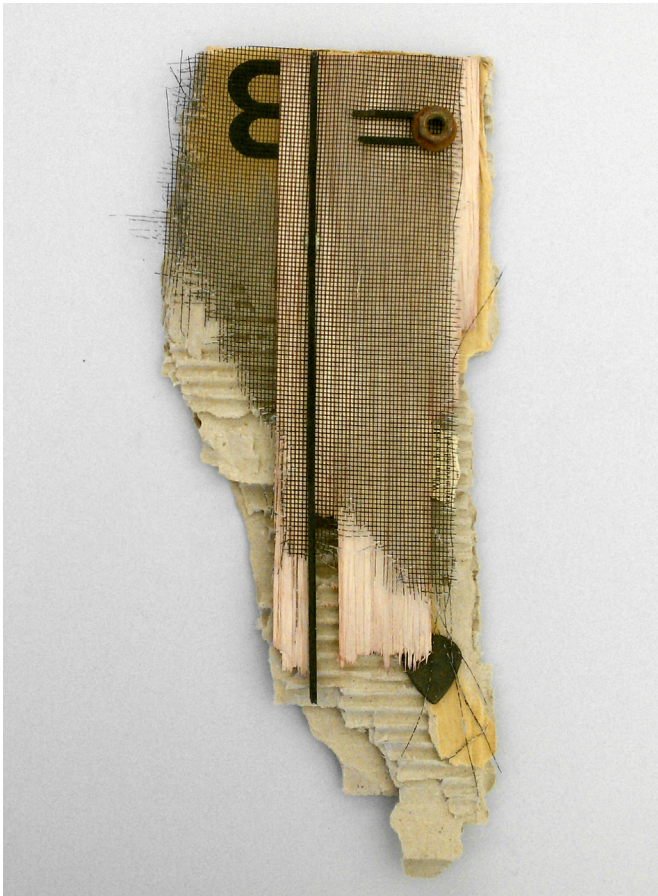








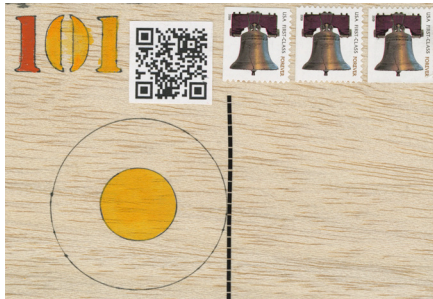
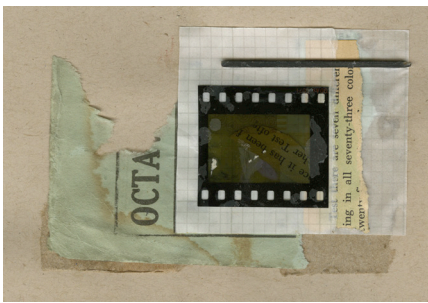
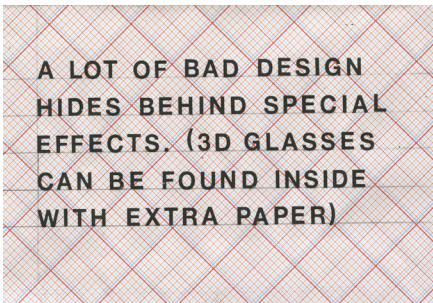
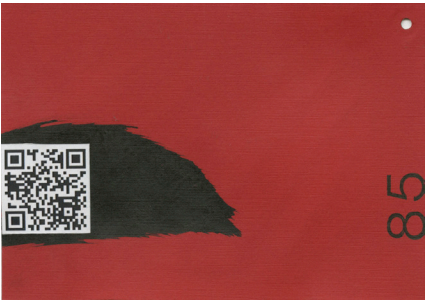
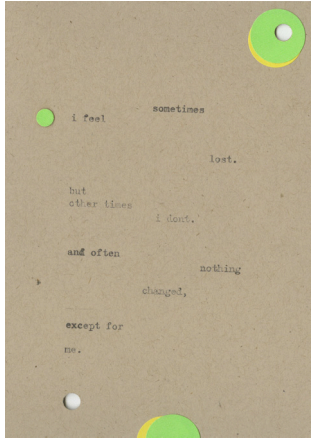
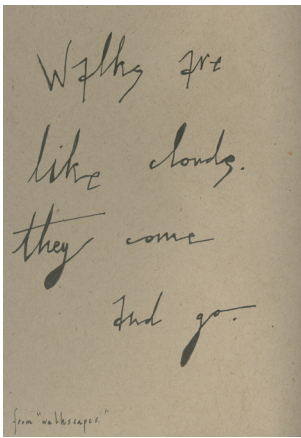




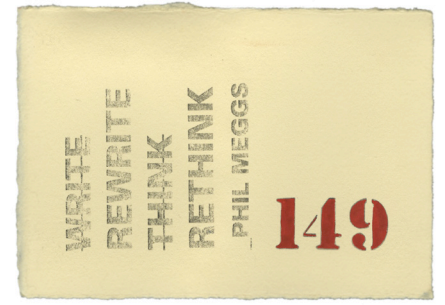
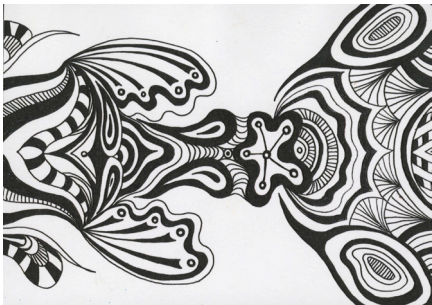
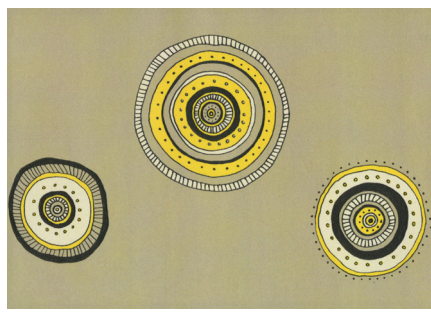
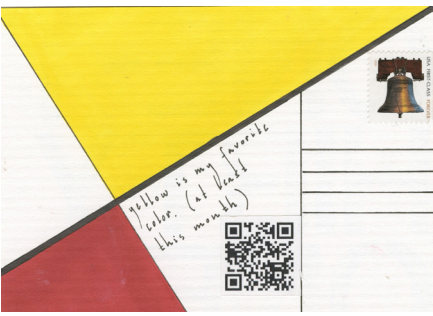
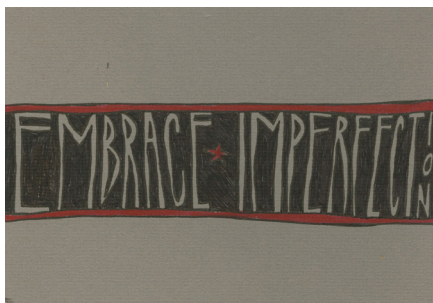
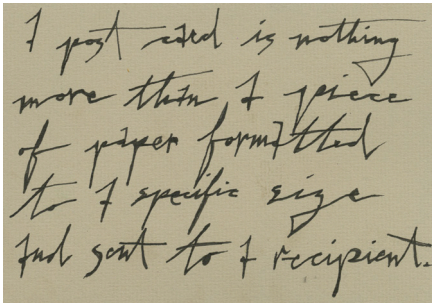
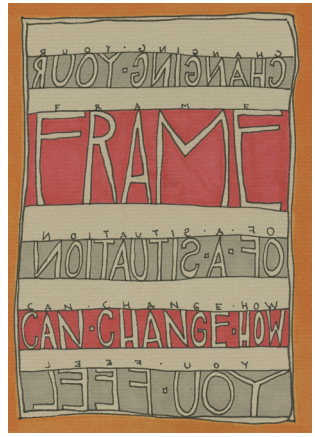
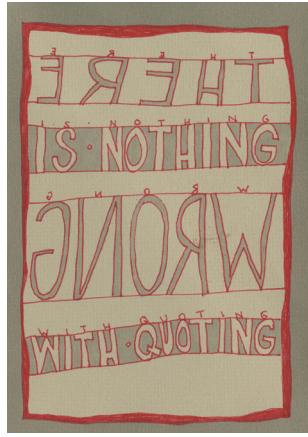
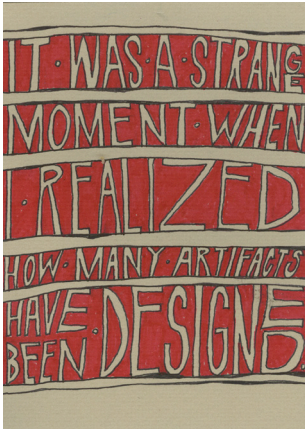
By letting form dictate content, typographic collage made an impression my process. Arranging type and image by hand is physical, which I enjoy; whereas pushing type around on screen lacks immediacy. Until designs are printed, there is a slight disconnect from the final form. For example, a shining snip of film paired with pages from an old book provides a surface contrast.

The haptic qualities of collage are also appealing. A line drawn on a computer is flat, but a thin black piece of wood added to a collage has depth, shadow, and inconsistencies of texture.











200 POSTCARDS, AND COUNTING

The idea behind this project: design a postcard every day (or close to it) and send it to a stranger or friend.

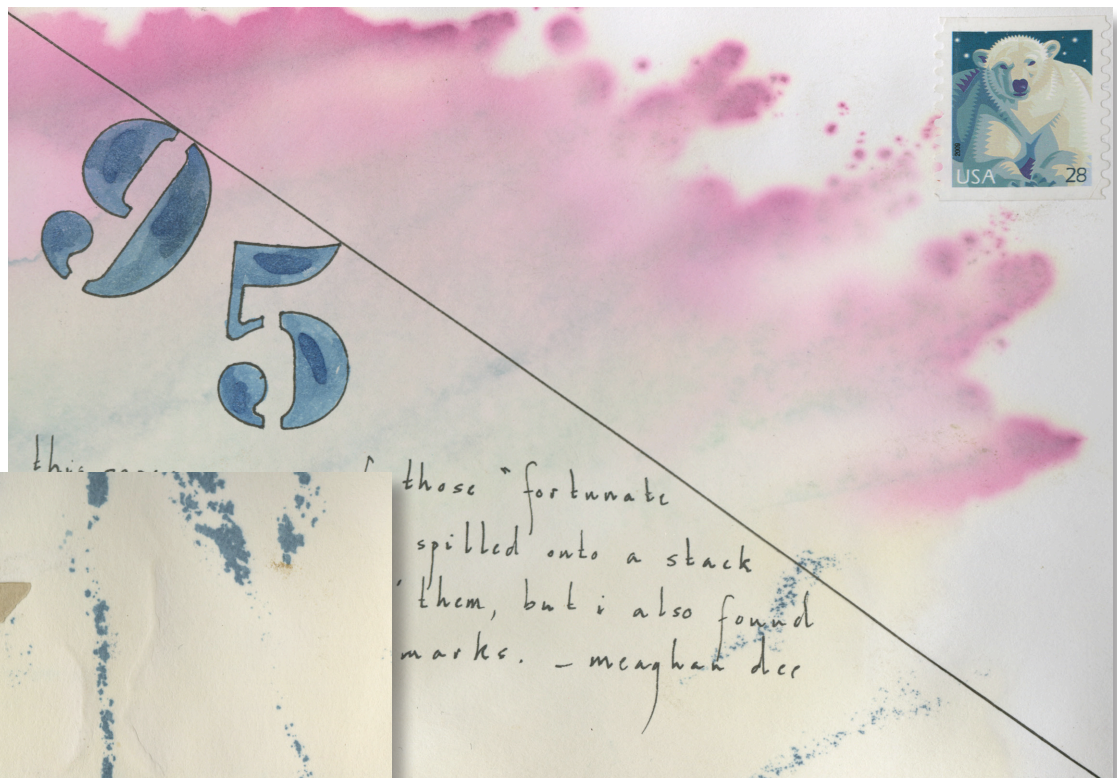
These postcards were my way of generating external work, rather than keeping my ideas to myself, in sketchbooks.

I originally gathered recipients by asking friends to send me addresses out of their local phonebook. I also googled a few random addresses, sent a handful to friends, and pulled names from the AIGA designer archive.

The cards are documented here:  
[meaghandee.tumblr.com](http://meaghandee.tumblr.com)

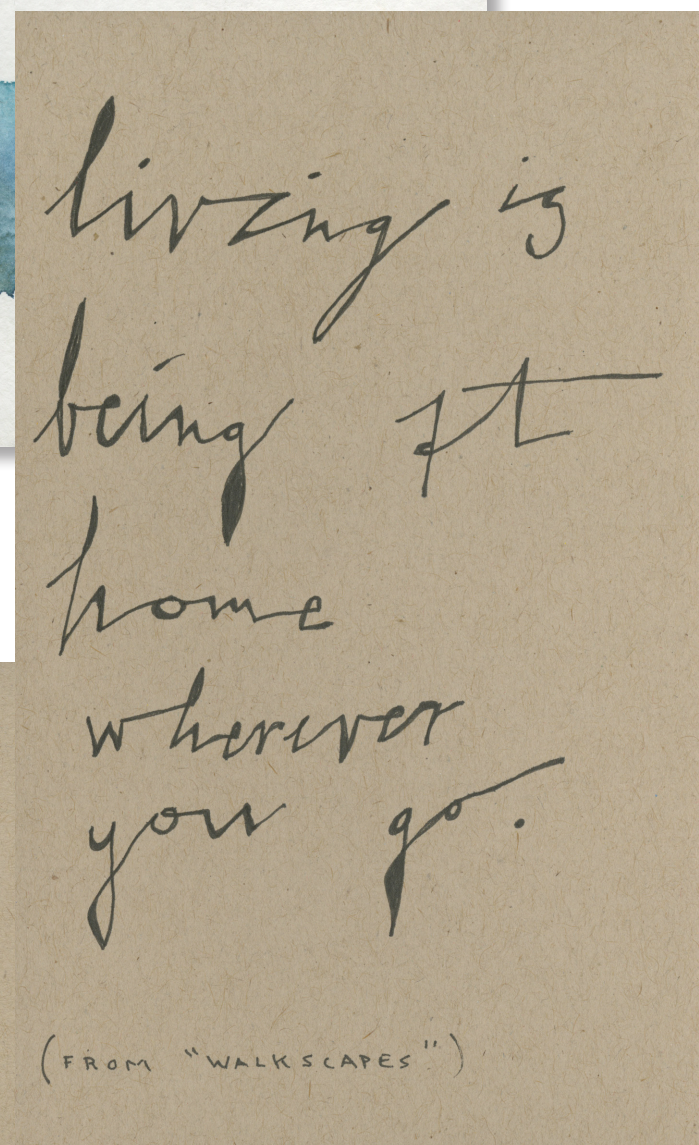
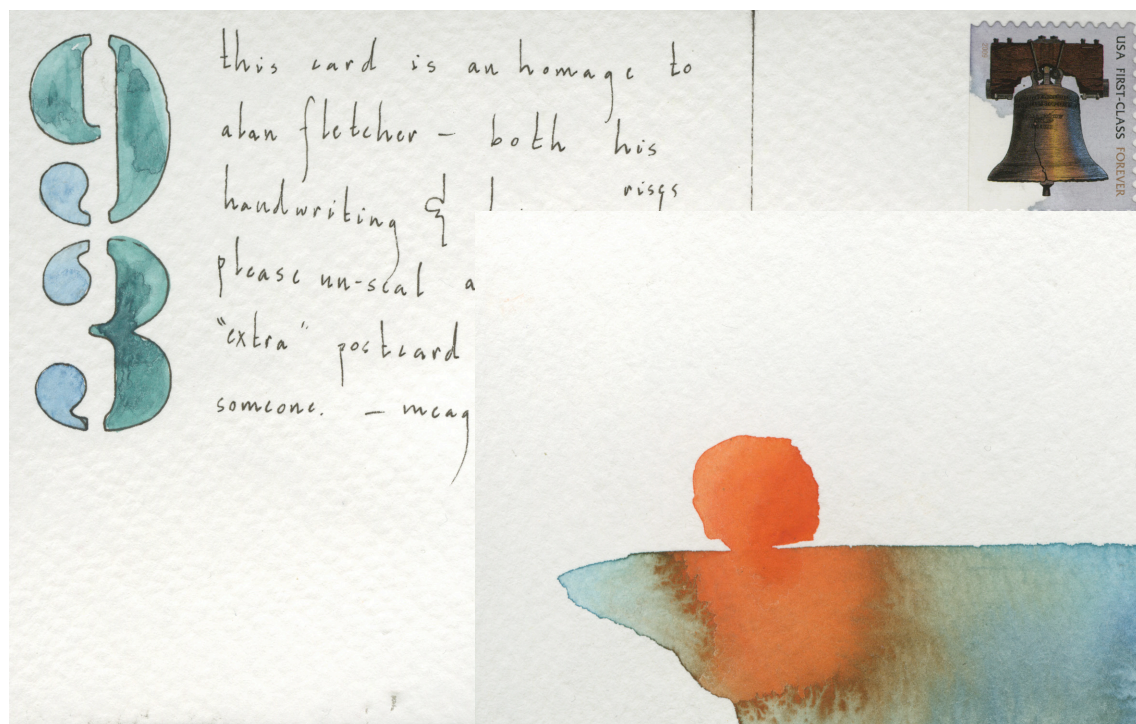




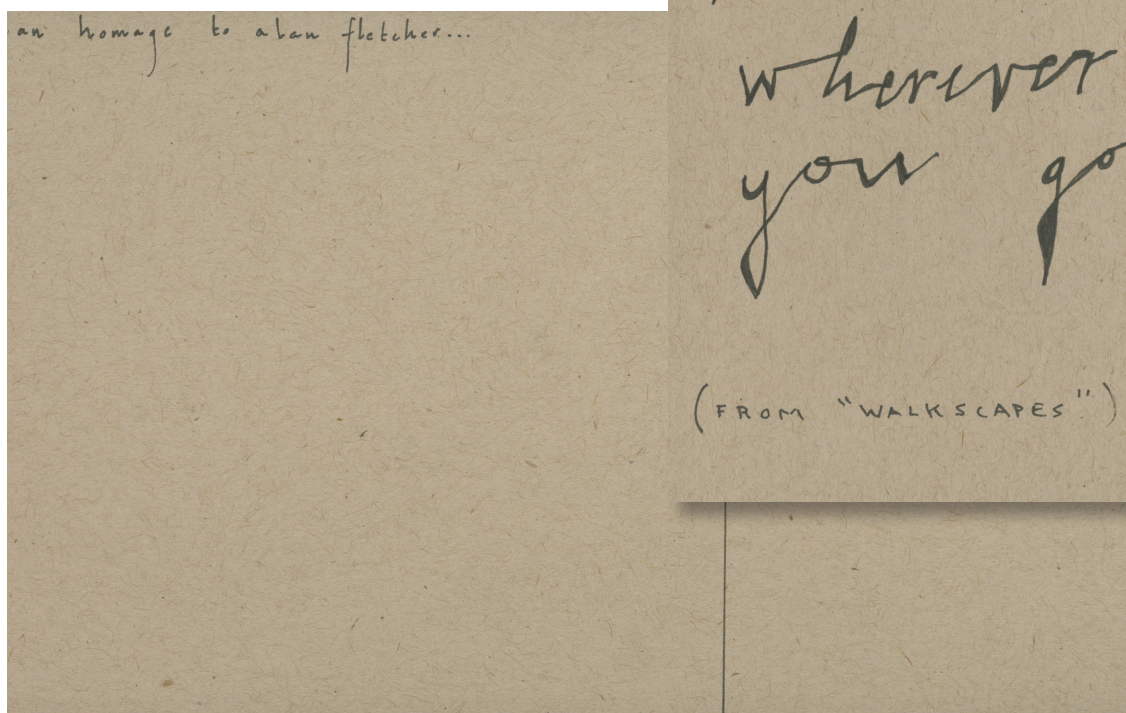


those "fortunate"  
spilled onto a stack  
of them, but i also found  
marks. - meaghan dcr





Some postcards break apart, revealing a second card that recipients can send.

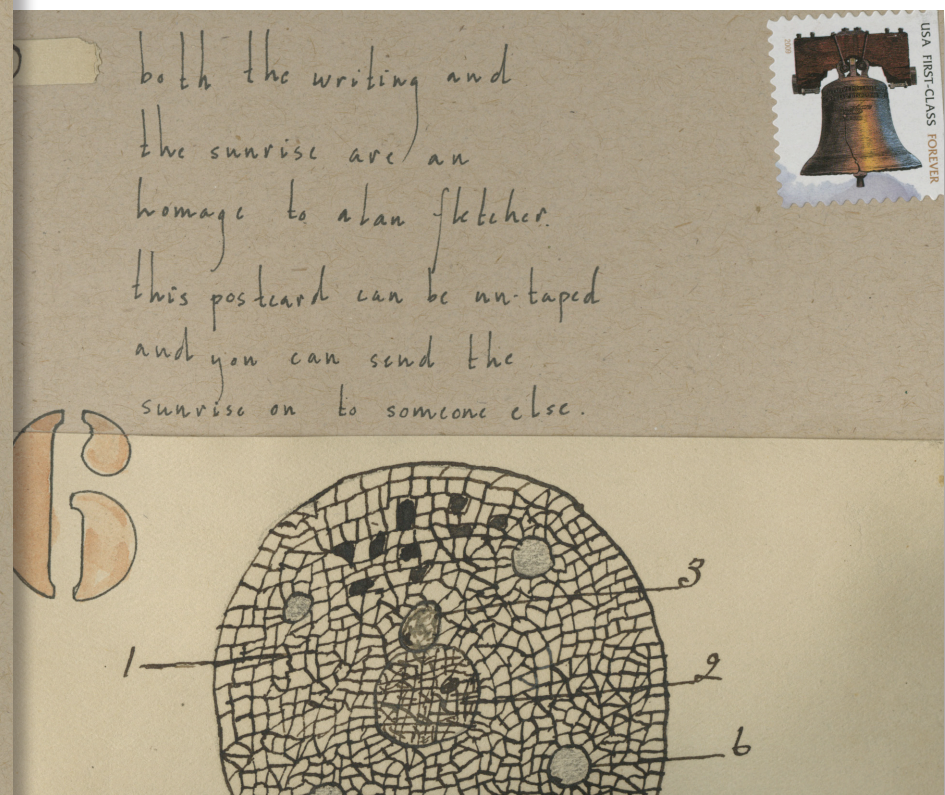






life is an  
infinite voyage  
that is  
changing so  
rapidly that it  
always seems  
like another.

from "walkscapes"





Each postcard has a QR code and a number, so people can learn more, if they are curious.

The QR code links to a blog that documents the cards.







I have received replies through emails, tumblr, twitter, and this postcard.







# AN INCOMPLETE<sup>(incomplete)</sup> MANIFESTO <sup>FOR</sup> GROWTH

1. ALLOW EVENTS TO CHANGE YOU.
  2. FORGET ABOUT → GOOD.
  3. PROCESS IS MORE IMPORTANT THAN OUTCOME.
  4. LOVE YOUR EXPERIMENTS (AS YOU WOULD AN UGLY CHILD).
  5. GO DEEP.
  6. CAPTURE ACCIDENTS.
  7. STUDY.
  8. DRIFT.
  9. BEGIN ANYWHERE.
- (THERE ARE ACTUALLY 43 TOTAL)

FROM BRUCE MAU



EVALUATION

The past two years of graduate school afforded the luxury of time to thoroughly examine my creative process.

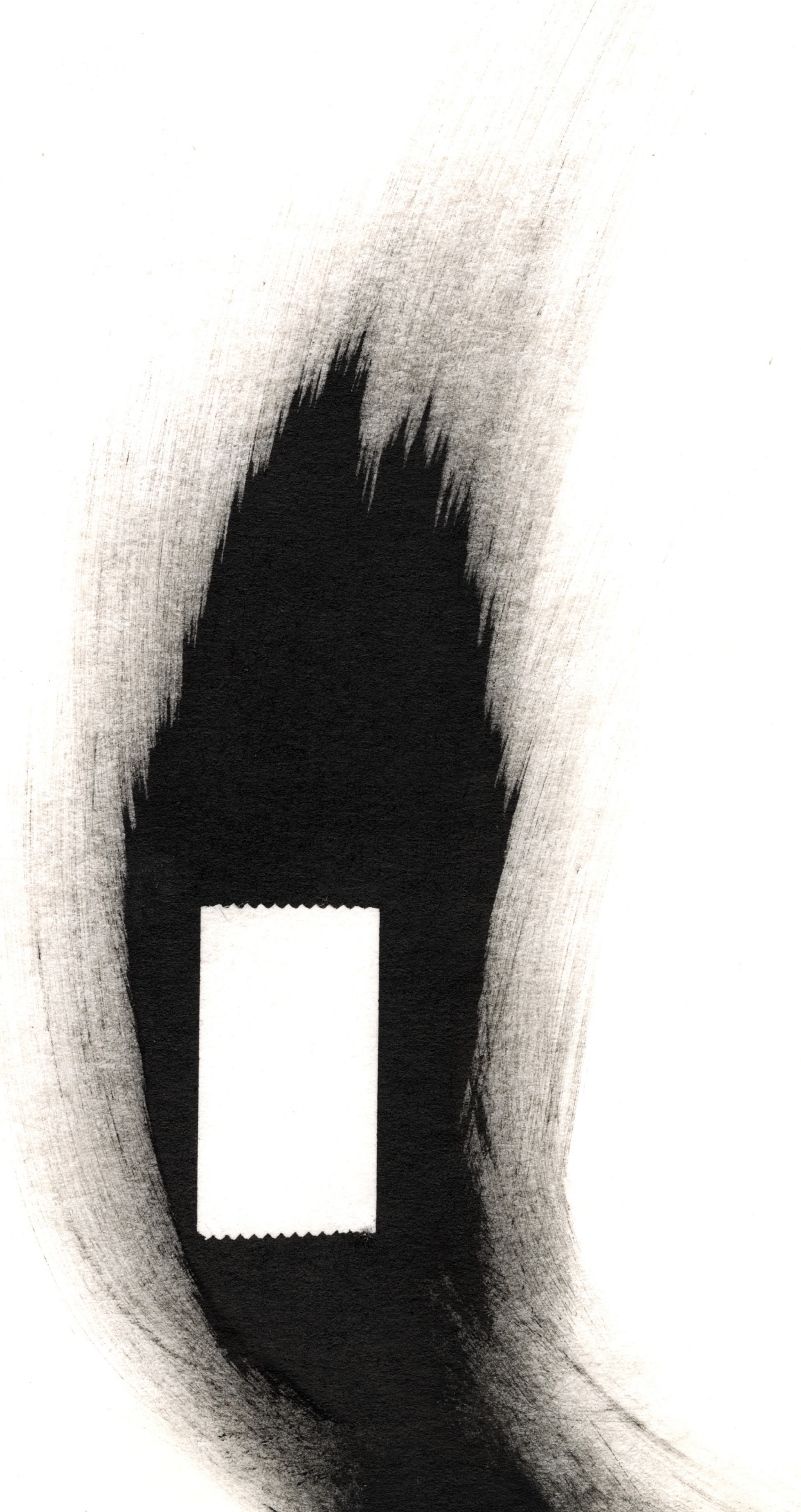
Iterations are a crucial part of my work. Multiple experimentations often yielded unexpected outcomes. By creating hundreds of ink marks and dozens of leaf cuts, I fine-tuned my methodology and was able to evaluate various results.

One of my principal concerns is that my graduate work leans toward *fine art* and occasionally out of the realm of *graphic design*. However, many of my images and methods can be pragmatically applied. As with my sketchbooks, my creative projects serve as a repository for ideas.

Focusing on a specific interest area was also a struggle. Reading about many subjects and making images from a wide range of materials sent me on tangents. I love learning and exploring diverse areas. While this is stimulating, it is also chaotic and difficult to organize.

Perhaps I am most proud of overcoming my fear of failure in the creative process. While I have learned that not everything comes together beautifully, using only *known* methods and formulas is complacent. Beyond this, I became more comfortable sharing my work, both by making my intimate and personal sketchbooks available on the web and sending postcards to others. Sometimes just need to “get the bad ideas out.” As a teacher, it is important to teach students that failure is often a significant part of the process.





## FURTHER DIRECTION

Phaedrus, in *Zen and the Art of Motorcycle Maintenance*, was pushed to the brink of insanity because of the nature of scientific method. He found that each hypothesis creates new questions. Instead of arriving at “the truth,” Phaedrus continued finding new problems. In essence, the more you learn, the more you realize how much you do *not* know.

Initially, the number of potential research directions seemed daunting, but that fear has turned to excitement. Graduate school was only the beginning of my evolution. I am comfortable with not having answers. I want to continue searching and *reading, thinking, making, and expressing.*

In particular, I plan to pursue my interest in mark-making, haptics, and their convergence—surface and gesture. The physicality of objects and the sensory experience of creating continues to excite me. “Making things” is an essential part of me, to the degree that I feel compelled to create.

It is a privilege to spend one’s life being creative, learning, and sharing my passion with others.



Ackerman, Diane. *A Natural History of the Senses*. New York: Vintage, 1991.  
An exploration of the senses. Ackerman’s section on “touch” impacted how I think about interacting with objects.

Blauvelt, Andrew. *Strangely Familiar: Design and Everyday Life*. Minneapolis, Minnesota: Walker Art Center, 2003.  
Interesting sampling of works and writings about defamiliarization—an area related to my leaf cuts.

Bryson, Bill. *A Short History of Nearly Everything*. New York City: Broadway, 2004.  
Reading about science often spurs thinking about how design can function in relation to the rest of the world.  
Bryson’s *Short History* ranged from micro to macro and made me think about scale and context of my own work.

Carter, Rob, Libby Meggs, and Sandra Wheeler, EDS. *Meggs: Making Graphic Design History*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2008.  
Meggs’ *Marshall McLuhan Lecture Notes* article discussed how mediums can function as extensions of the body.  
Proprioception is a connection to mark-making, in relation to the human form.

Careri, Francesco. *Walkscapes: Walking as an Aesthetic Practice (Land & Scape)*. Barcelona: Editorial Gustavo Gili, 2005.  
A unique exploration of walking as an artform. Richard Long, in *A Line made by Walking*, created a mark through a field by walking back and forth. Long was able to create art directly into a surface using his own body as a tool. The Surrealists and Andre Breton also created similar artistic experiments using their bodies to interact with their surroundings.

De Botton, Alain. *The Architecture of Happiness*. New York: Pantheon Books, 2006.  
This book was eloquently written and inspiring. De Botton introduced me to the concept of physiognomy and how buildings can be read like facial expressions. I believe this same interpretation can be applied when viewing graphic designs.

De Botton, Alain. *The Art of Travel*. Harmondsworth, Middlesex, England: Penguin, 2002.  
There is a passage of John Ruskin talking about how he encouraged his students to draw as a way of more closely seeing the world. Ruskin said that when drawing even a quick sketch of a tree, you would look at it for at least ten minutes in detail—whereas, if you were just looking, you would rarely observe for as long. Modification of objects is one way to learn about them.

Fletcher, Alan. *Alan Fletcher: Picturing and Poeting*. London: Phaidon Press, 2006.  
Alan Fletcher plays and experiments in his work, which is one of my favorite aspects of design.



Fletcher, Alan. *The Art of Looking Sideways*. London: Phaidon Press, 2001. Alan Fletcher plays and Fletcher generates a large body of work, gathers inspiring quotes and creates iterations—all of which I try to do.

Gladwell, Malcolm. *Blink: The Power of Thinking Without Thinking*. New York: Little, Brown and Co., 2005.  
Gladwell conducts a thorough investigation of what goes on behind split second decisions. Often designers say their decisions (such as font selections) are intuitive—but I believe there are many factors worth examining that go on within subconscious thought.

Hallinan, Joseph. *Why we make Mistakes*. New York: Broadway Books, 2009.  
A psychological analysis of error is of interest to me. Mistakes and chance operations occasionally play a role in my process.

Hara, Kenya. *Designing Design*. Baden, Switzerland: Lars Müller Publishers, 2007.  
This is an incredible book. The section on haptics and *touching* design deeply inspired me.

Kandinsky, Wassily. *Point and Line to Plane*. New York: Dover Publications, 1979.  
I think about the elements of type in a similar manner: letter to word to paragraph.

Lupton, Ellen. *Skin: Surface, Substance, and Design*. NY: Princeton Architectural Press, 2007.  
Lupton gathered a strong collection of imagery and writing on surface and contour. Graphic designers need to consider how people interact with their work, in particular, the feel of materials and the shape of objects.

Millman, Debbie. *How to Think Like a Great Graphic Designer*. New York: Allworth Press, 2007.  
Milton Glaser’s interview resonated with me, in how he always felt compelled to make—which is overwhelmingly true for me.

Shaughnessy, Adrian. *How To Be a Graphic Designer Without Losing Your Soul*. New York: Princeton Architectural Press, 2005.  
Quoted in the section on mark-making.

Sloan, Mark, and Brad Thomas. *Force of Nature: Site Installations by Ten Japanese Artists*. Halsey Institute Of Contemporary Art, 2007.  
*Force of Nature* connects art and nature. One exhibit created a device that painted when the wind blew. This (and the other exhibits) applied unique generative methods of mark-making.



The text face is Univers,  
designed by Adrian Frutiger,  
originally released in 1957,  
by the Deberny & Peignot foundry.

This book was printed by lulu.

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